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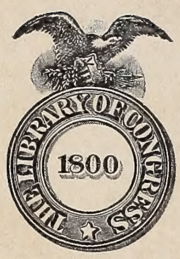

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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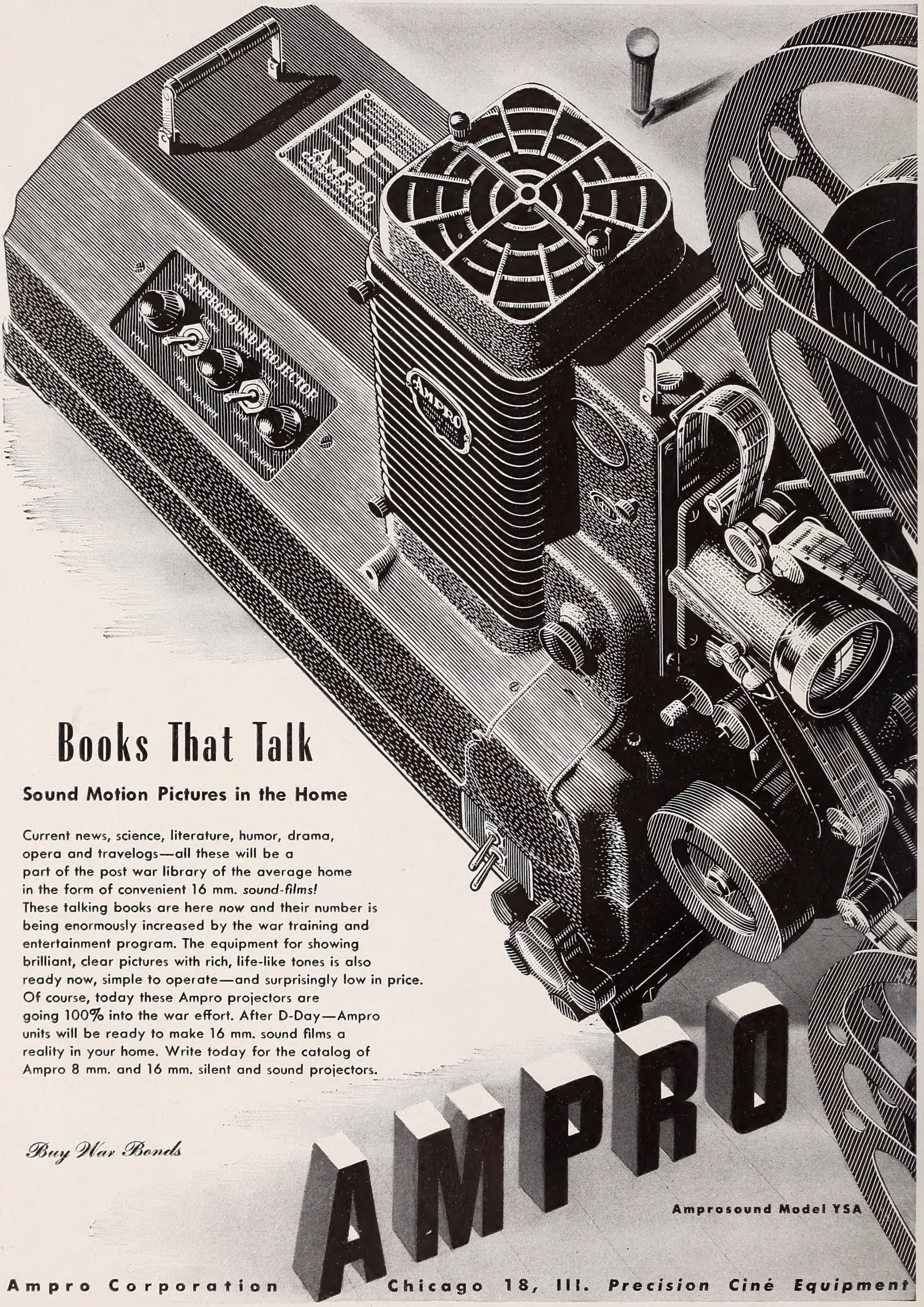

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MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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Advertising Manager

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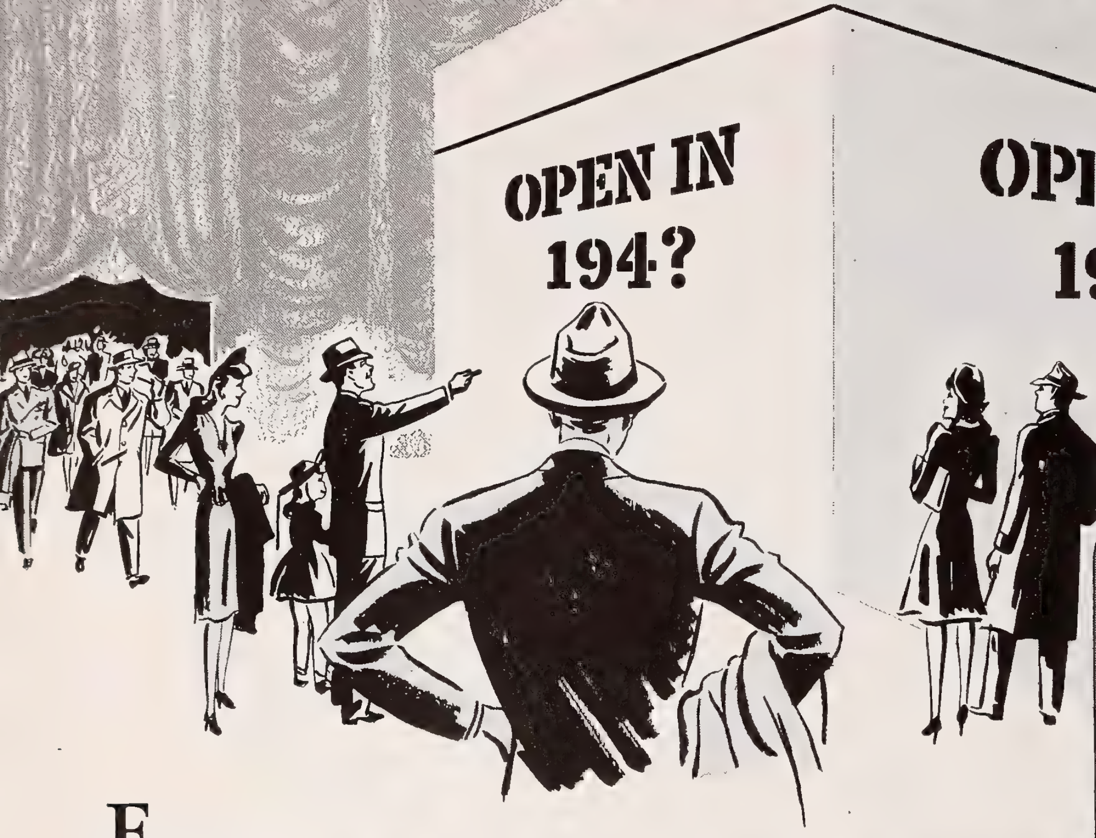
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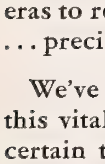

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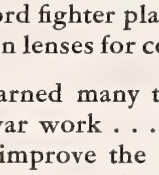

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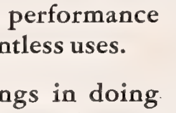

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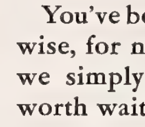
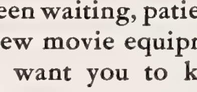
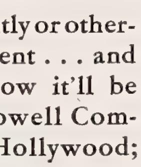


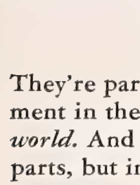
Filmo Auto Load 16mm. Camera



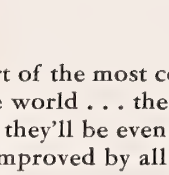
Filmo Auto Master 16mm. Camera



Filmo 70DA 16mm. Camera



Filmo Master 16mm. Projector



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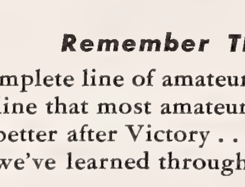

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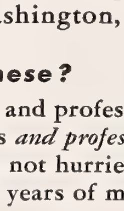

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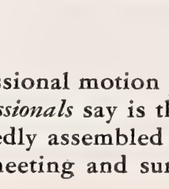

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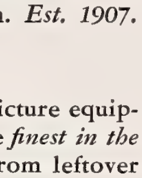

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THEY LIKE IT

WE are glad to welcome, at the New Year season, a visitor to this page in the person of Leo J. Heffernan, FACL, president of the Metropolitan Motion Picture Club of New York City and a former winner of the Hiram Percy Maxim Memorial Award. Mr. Heffernan writes:

> "I should like to appoint myself spokesman for all the amateur movie makers in this country, to tell you how much we appreciate the efforts of the Amateur Cinema League and, more directly, of the editorial staff of MOVIE MAKERS, in conducting so efficiently and faithfully the Ten Best contest.
>
> "Each year the decision of the judges is awaited by movie makers everywhere. It is a great tribute to the League and MOVIE MAKERS that you can go on year after year deciding between eager contestants without breeding any serious dissatisfaction on the part of any groups or individuals. Oh, I know that occasionally one will hear a contestant complain that MOVIE MAKERS goes overboard for a certain type of film, but that is probably because his own unsuccessful entry happened to be of a different type.
>
> "All in all, we are very happy about your choices for the Ten Best winners. I can, at least, speak for our own club, the Metropolitan Motion Picture Club, in saying that. This year, again, you have done an excellent job. Congratulations! Please keep up the good work."

These words of good cheer from so distinguished a filmer and movie club worker crown the deep satisfaction that MOVIE MAKERS has in the results of the 1943 Ten Best. Because we knew that people are filming and that personal movie making is not a war casualty, we saw no reason to suspend the Ten Best selection until peace returns. Our judgment has been vindicated by the fine quality and quantity of the films considered for our 1943 world famous selection. It was most fitting that, in these days when family ties are all the more strong because of family separations, a film of family life should have won the Hiram Percy Maxim Memorial Award.

We are fighting a war to preserve for generations to come the way of living that we have chosen for this country and that we hope other countries will approve and emulate. For those of us whose duties lie at home, what better way of preserving what we fight for is there than a maintenance of those customs and habits that our fathers and ourselves have established?

Of itself, uninterrupted MOVIE MAKERS selection of the Ten Best is but a symbol of our national determination to hold to our ways and our traditions. It is one of many such symbols that set forth the will of a great people to safeguard that which we have established and "take heed unto the thing that is right; for that shall bring a man peace at the last."

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographc technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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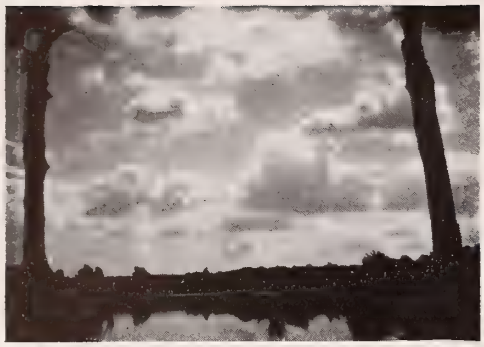
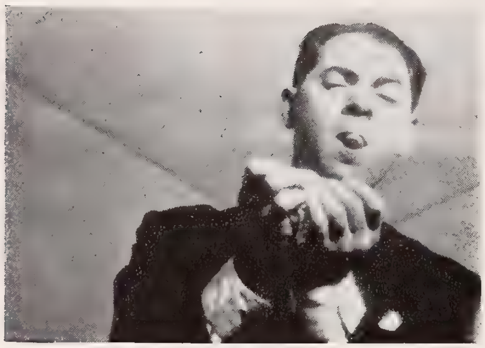
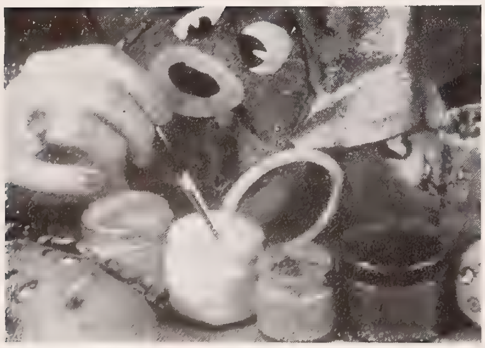
Fine Frames



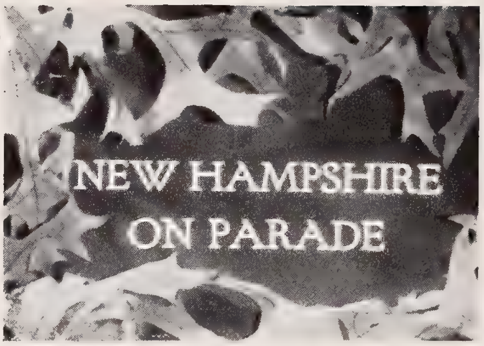
• Well composed cloud scene in *Summertime*, by Charles H. Benjamin, ACL. The tree trunks make an effective frame for the view.



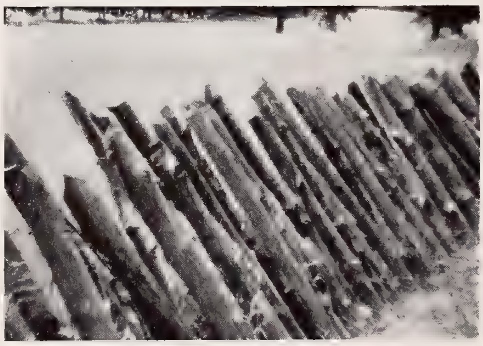
• A frame from *Bachelor Button*, a comedy of the trials of a man who tries to sew on a button, filmed by Herman Bartel, ACL.



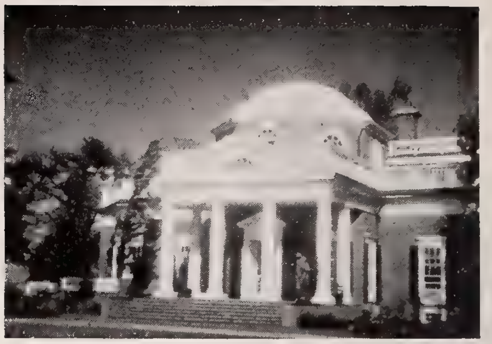
• Cabbages, carrots and onions have painted faces and dance in the brilliant color film, *The Vegetable Follies*, by Carl Anderson.



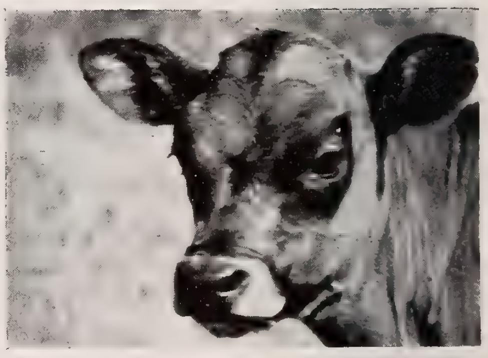
• A clean cut and effectively decorated lead title made by Fred C. Ells, FACL, for his film, *New Hampshire on Parade.*



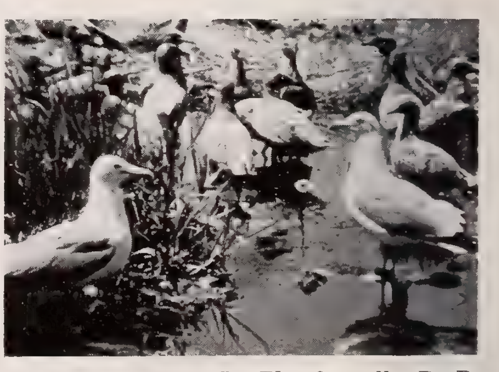
• A diagonal line makes a good composition in this shot of a fortification in *The Valley*, filmed by Warren S. Doremus, ACL.



• *Historic Virginia,* a travel film by Walter Bergmann, ACL, contains this attractive architectural study.



• *La Baie St. Paul,* a scenic and travel study produced by Frank E. Gunnell, FACL, contains this clear and well composed closeup.



• In *The Seagulls,* R. B. Holbrook has proved that the commonest of Salt Lake City's birds can make an outstanding cine subject.

FUN IN A FAMILY FILM

How Maxim Award winner made a movie of home life

ERMA NIEDERMEYER, ACL

"SOMETHING different! What could I film that would be different?" I kept asking myself this question as I watched my son beat out "boogie woogie" on the piano.

If he would only stop that noise, an idea for a scenario might come to me. Then, suddenly, I realized that right here before my eyes—and ears—was a subject. The boy and his playing were the answer to my problem, and the music which was just noise before now sounded heavenly. No doubt, it was the same infernal racket, but my estimate of it had changed only because it meant a story for a new picture—a story which would typify the younger generation and which could be modern, lovable and appealing. At least, that is what I had hoped to accomplish.

Don was reaching sixteen. He was no longer a little boy and yet not quite a young man, so the subject presented itself as a "boy meets girl" idea.

Shooting such a movie would conveniently keep us in our own backyard. Patriotic, too! No need to use gasoline or stray more than a hundred feet from home.

The script was written and rewritten several times, and the following is a brief outline of the story.

While leafing through a dime magazine, Don sees an intriguing advertisement, assuring him that any one could learn to play the piano in the proverbial "ten easy lessons." Certainly he, too, could be popular! Be the life of the party! Convinced, he clips the coupon and sends for a correspondence course.

A week passes before the mail carrier finally brings the first lesson, just as the boy is about to join his two pals for tennis. Deserting them, he hurries into the house, dusts off the unused keyboard and experiments with the "do re mis."

Another week goes by, and we see him at basketball practice outdoors. The postman delivers lesson number two, and again Don leaves his friends to go to the piano to try a simple Indian song.

When the third lesson arrives, the young piano enthusiast is picking apples in a tree. He scurries down and into the house to attempt a simple version of *Liebestraum*, by Franz Liszt.

Lesson four is brought just as he is about to ride away on a bicycle Scouting trip. The ride is postponed, he leaves his wheel and dashes in- [Continued on page 35]

• Below, opening scene from *Lend Me Your Ear* and basketball hitting postman in film's "running gag." Top center, lead title of the film was made with chalk.

THE MARINES' HYMN

Lend Me
Your Ear
WITH
F. Don Niedermeyer

16mm. scenes by Erma Niedermeyer, ACL

• Below, the young musician is a success—the life of the party; boy friends are envious and girls gather around. Below center, the author at her editing desk.

R. Tetzlaff

A MUSEUM COMES TO LIFE

Movie shows exhibits in use as in former times

YVONNE JONES

• Frames from *Eighteenth Century Life in Williamsburg, Virginia*, a movie that reproduces living in the Eighteenth Century faithfully. The film was made as experiment in techniques by Colonial Williamsburg and the Eastman Kodak Company.

"AND now, children," says the teacher in what she hopes is a beguiling manner, "we are going to visit the museum, to see some of the things that we have been talking about."

How many children, do you suppose, are impressed by an attempt of this kind to invest a museum with glamour? The fact is that many of them are not. Children are notoriously museum shy. And the attendance records indicate that the majority of their elders are scarcely less so. Why does this apathetic attitude toward our great collections of art and historical material exist?

Is it because the exhibits in their usual glass cases are lifeless and convey little of the spirit of the times in which they were created? Abstracted from their true environment and placed in a neutral one without the dimensions of motion, use and integration into life, do they mean anything to the average spectator? Do the little placards of information placed beside them stimuate the imagination sufficiently?

That this apathy is not because of a lack of interest in the collections as such, but in the method of display, has been ably demonstrated by certain museums of science and industry which use all the modern tools of animation, sound, lighting and articulated models, to provide a more attractive and significant arrangement that clearly reveals how the subject works.

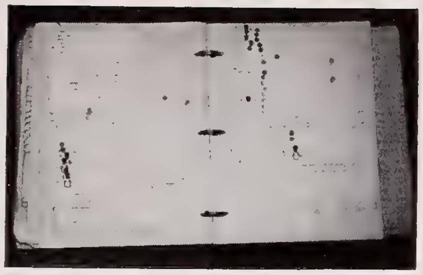
Art and historical museums, however, have been less successful in their efforts to find a satisfactory solution to the problem of vitalizing their exhibits.

Colonial Williamsburg, widely regarded as the most elaborate restoration extant, has consistently followed a procedure designed to overcome these limitations. The restored buildings are presided over by hostesses in appropriate costume—skilled craftsmen are at work in the shops. The 18th Century homes are maintained in a condition which suggests that their original occupants are expected to return to them. It was indeed an investigation into the possibilities of achieving an approximation of such an event that inevitably led to a consideration of the screen.

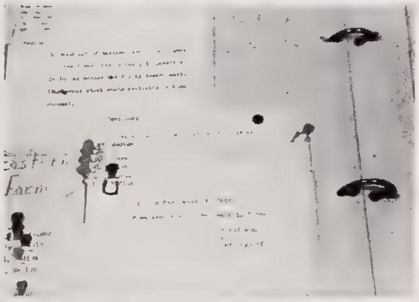
In view of Eastman Kodak's long established policy of exploration and research in the development of photography, Colonial Williamsburg invited that company to collaborate in making an experimental film to interpret life as it was lived two centuries ago in the Virginia colony. The result is a four reel, 16mm. Kodachrome film, *Eighteenth Century Life in Williamsburg, Virginia*.

At Williamsburg, the capital city of Colonial Virginia, the entire village has been restored to the condition of its original beauty

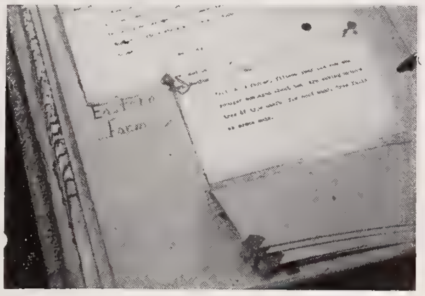
[Continued on page 30]



• The cine story book is formed of cards hinged to file folders placed in a durable loose leaf type of notebook.

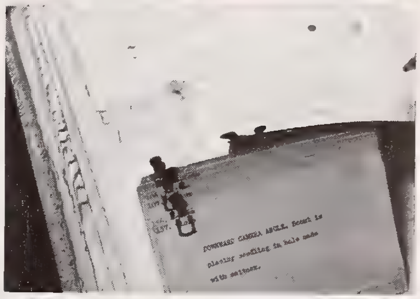


• Cards are grouped according to general location of scenes and are arranged according to scene number as far as possible.

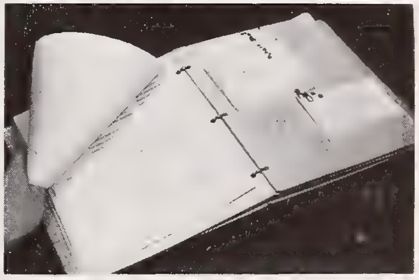


• Each card is mounted to leave the scene number at the top exposed and it is hinged at the bottom only, so that it can be folded back.

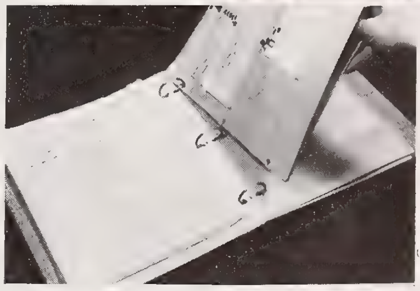
• The director can tell, at a glance, the scenes to be made in one location and he can study the description of any one scene.



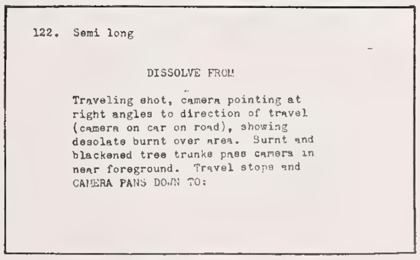
• Each card is marked with a red file signal which is removed when the scene has been filmed. A red dot on the card indicates a retake.



• A full copy of the scenario is stapled inside the first file folder of the book, providing a reference in questions of transitions.



• Since the file folders are punched and are inserted in the loose leaf book, they can be removed when they are desired on location.



122. Semi long

DISSOLVE FROM

Traveling shot, camera pointing at right angles to direction of travel (camera on car on road), showing desolate burnt over area. Burnt and blackened tree trunks pass camera in near foreground. Travel stops and CAMERA PANS DOWN TO:

• A description of a scene typed on a three by five inch card which is placed in the story book. Cameramen have copies of these cards.

CINE GUIDE

A scene record to aid cameraman and director

IRVINE H. MILLGATE, ACL

ANIMATION studios have a story board, a very useful device made of wooden panels and equipped with slots to hold master sketches of the key scenes in a film. By glancing at the story board, a director can get an overall picture of the production. He can quickly check the development of any one scene.

A story board would be a most useful aid in commercial 16mm. production, but the cost of the sketches makes it impractical. A substitute is the story book, with loose leaf pages of a notebook taking the place of the sliding wooden panels, and scene descriptions, typed on three by five inch cards, taking the place of the sketches.

The basis of this filming aid is a durable loose leaf notebook of large size, the pages of which are made from file folders, punched to fit in the book. Every scene of the scenario is typed on a three by five inch card, and the cards are attached to the heavy pages of the book with Scotch tape or gummed paper. The cards are mounted so that they overlap, and they are hinged only at the bottom with the Scotch tape, so that it is possible to flip them over at any point, to get a full view of any particular card. The scene number at the top of the card is exposed, so that it is easy to locate any particular scene.

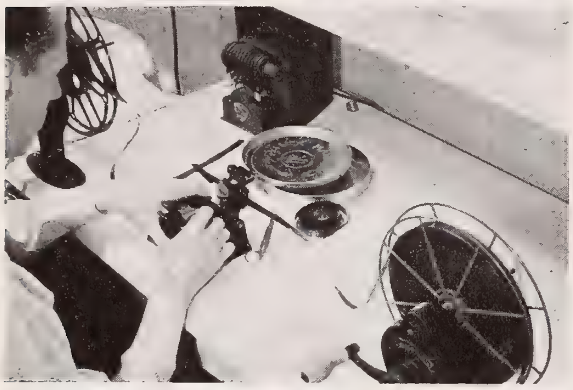
In our system, the cards are sorted and grouped under three main headings: (1) studio shots; (2) interior shots to be made outside a studio; (3) exterior shots. Under these main headings, we classify the cards on the basis of filming convenience and according to scene number as far as is possible. For example, all scenes to be filmed on one general location will be grouped together; all scenes requiring a specific actor or property might be grouped together. By glancing at the story book, the director or cameraman can immediately discover which scenes are to be filmed in a given location, no matter where the scene may occur in the actual script.

After arrangements have been made to film a given series of scenes, for example, on a trip to the New England countryside, all the cards

[Continued on page 27]

Photographs by Spot Film Productions, Inc

1.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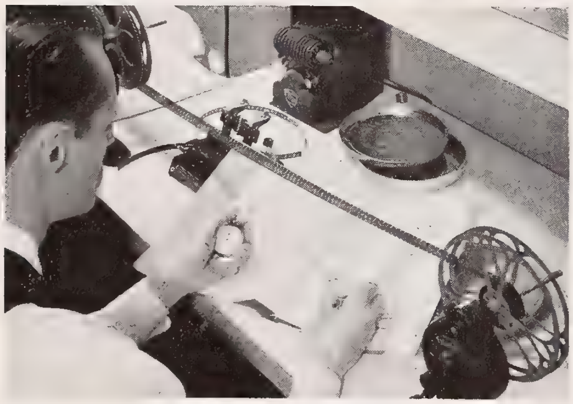
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• **Steps in preparing a post recorded picture in a studio: 1. preparing original to make a work print; 2. editing work print; 3. timing scenes for guide for writing final narration.**

HOW TO ADD

ARTHUR L. GALE, ACL

EVERYBODY knows that music can be added to amateur movies by the simple process of playing a series of phonograph records during the screening. Dual turntables make it possible to shift from one record to another without a break in the musical accompaniment, and movie makers have become expert in scoring films so that the resultant combination of music and film is almost as smooth as the Hollywood product. Musically, the amateur's accompaniment for his film is likely to be far superior to the theatrical equivalent, because the amateur can play the best recorded music in the world with his picture.

Phonograph records take care of music, but narration, if it is included, usually must be given either directly from the operator's stand beside the projector or through a microphone. Some few filmers who have had lecture experience memorize the commentary and deliver it from a position in front of the audience. More common is a reading of the narration with the help of a small lamp at a seat near the projector.

If a movie maker has access to a disc recorder, he can cut the narration on a disc and play that on a special turntable. (Some recorders cut 33 revolution discs, and usually turntables operate at 78 revolutions a minute to accommodate phonograph records.)

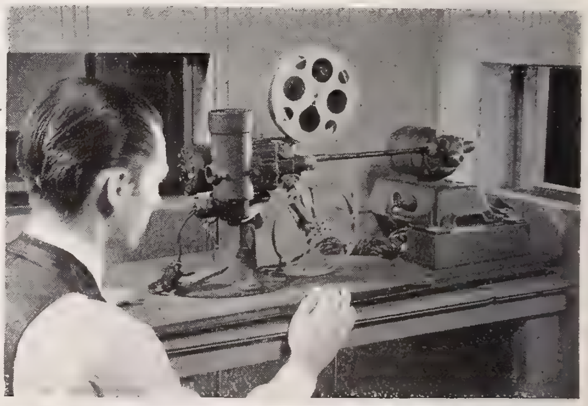
But, if exact synchronization between pictures, on the one hand, and music, sound effects and narration, on the other hand, is wanted, nothing is more satisfactory than a sound on film recording. Then the picture and the sound track are on one strip of film, complete and unchangeably synchronized—unless the print is mutilated. A sound projector is required to present the film, but sound projectors are no longer the expensive, rare instruments that they once were, and it seems certain that, after the war, they will be even lower in price.

At present, new sound projectors are going to war, but there is no reason why the amateur should not be prepared to use them when they are available. Why not consider making your next movie in sound?

Anybody who owns a silent movie camera that operates at twenty four frames a second can make a sound movie, although the sound itself will have to be added by a studio after the picture is made. But the charge for the studio service is surprisingly small when one considers the results and the fact that the addition of sound automatically provides a duplicate of the film and preserves the original.

The requirement that the camera used should have a twenty four speed setting is not mandatory because it is possible to add sound to films shot at sixteen frames a second. However, sound film must be projected at a speed of twenty four frames and, if the picture was filmed at sixteen, a speed up of action on the screen is inevitable. This fast motion effect is not noticeable in static scenes, but it is objectionable in shots of people in motion. In short, some

• **4. Work print on projector operated by special drive from motor synchronous with projector; 5. timing musical accompaniment and sound effects.**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5.

SOUND TO A MOVIE

Discussing steps the filmer should take in the process

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There is another argument for doing as much of the preparatory work yourself as possible; it could be said that, the more you know about using the services of a sound on film studio efficiently, the more you will know about the future of non theatrical motion pictures.

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[Continued on page 34]

6.

• 6. Commentator reads narration to projected image of work print on translucent screen. Microphone has been properly placed by sound engineer.

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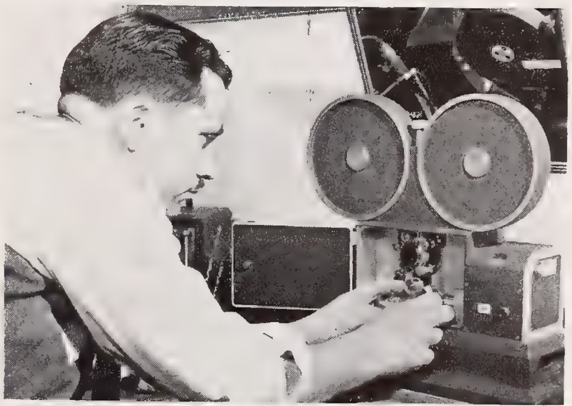
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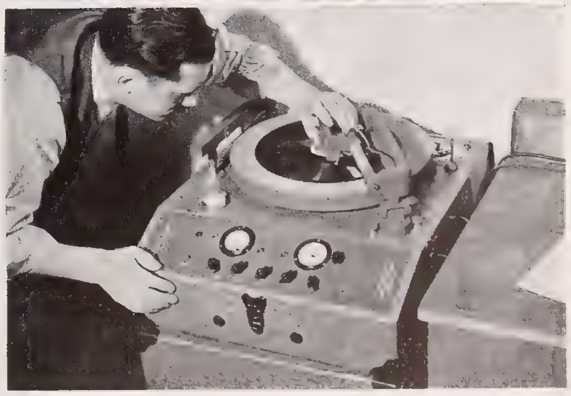
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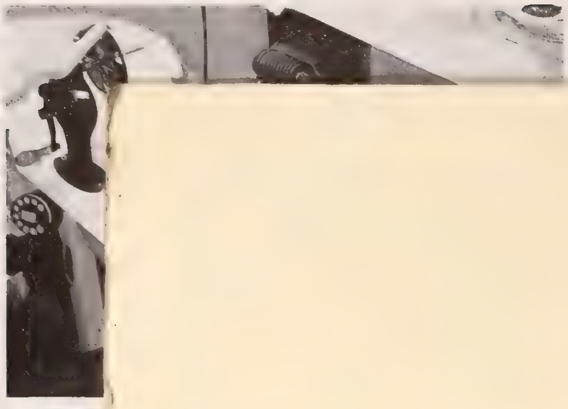
Photographs by Spot Film Productions, Inc



• Steps in
preparing
print; 3. ti

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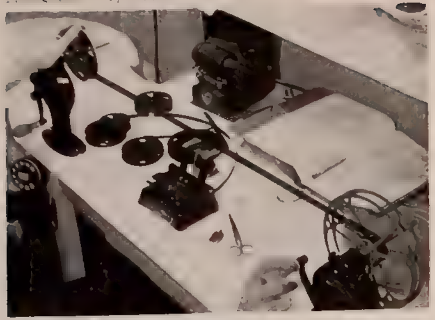
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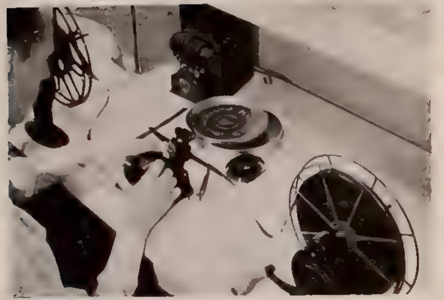
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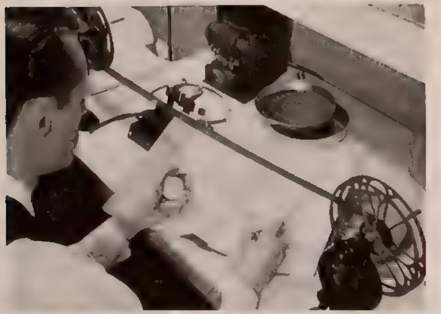
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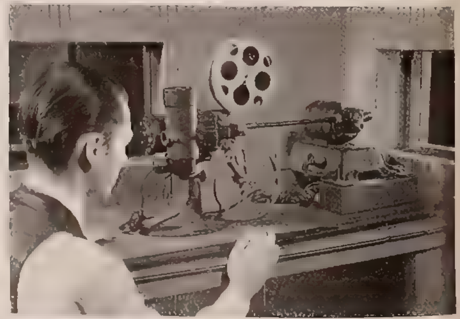
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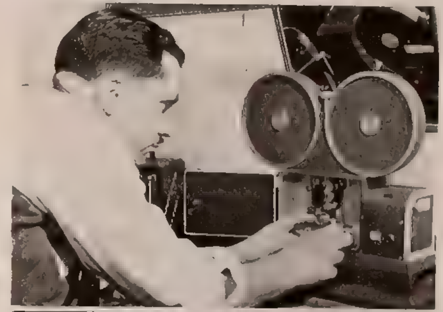
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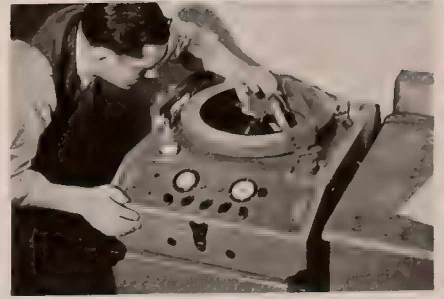

9.

PRACTICAL FILMS

The non theatrical movie as used for various purposes

• Frames from *College, Design for Democracy,* produced for New Jersey College for Women.

16mm. scenes by Eunice Davidson

What about
NRICHMENT
GOOD

OWI 16MM. FILM REGULATIONS

The continuation of the Office of War Information 16mm. film program provides for the supervision and control of the 25,000 prints already released, but it leaves the responsibility for film selection and use with State, city, county and community organizations. All films now in circulation will be reexamined, and those pictures found to be obsolete or controversial will be recalled.

The OWI Bureau of Motion Pictures will maintain a clearing house of information on all available war information films, governmental and otherwise. The 16mm. motion picture activities of many federal agencies will be coordinated, and film releases will be correlated with other OWI media—newspapers, magazine and radio. OWI has discontinued the production of new films, but new pictures of a strictly factual nature which are non controversial, which are judged helpful to the war effort and which are paid for by other agencies or by the distributor will be distributed by OWI.

SCHOOL AND WAR

Eunice Davidson, field secretary of the New Jersey College for Women, produced *College, Design for Democracy,* which has been shown to high school groups, young people's clubs and school conferences throughout the country. Running 800 feet of 16mm. Kodachrome, the picture presents an account of the adaptation of its scholastic schedule by this New Jersey college to wartime personnel requirements. It shows how women are trained for industrial plant and laboratory work.

CAVALCADE OF WHEELS

Doll Derr Sahm, of the Safety Department of the Department of Motor Vehicles, Baltimore, Md., has produced *The Cavalcade of Wheels,* a 16mm. black and white silent picture soon to be released for public showings. The film presents an outline of the excellent safety plan used by bicycle owners in Cumberland, Md. The plan incorporates traffic training, club activities and a special court for offenders of bicycle regulations. The development of the use and the changes in bicycle design through the years are an inter- [Continued on page 27]

• The producer takes the wheel in scene in *The Cavalcade of Wheels,* bicycle safety film, made by Doll Derr Sahm for the Department of Motor Vehicles of Baltimore. Included in the picture is a sequence of the evolution of the bicycle.

H. S. Smith, ACL

• Members of Rockville Cinema Club working on a major club production, *Notoriety*. The Rockville club's productions evolved from simple comedies, such as the opus below, to feature length works, beautifully produced.

A NEW CLUB EXERCISE

Scenario that can be filmed by whole club at one time

IRVING POLLACK

AT ONE time or another in the life of an amateur movie club, there arises the desire on the part of its members to produce a cooperative film. That the accomplishment of such a project is of inestimable value to each individual concerned is readily recognized.

Many clubs, however, cannot find a subject that is suitable for filming within the confines of their meeting rooms and within the hours set for meeting time.

The following scenario, running between 100 and 150 feet of 16mm. film, was expressly prepared for filming in a club room within meeting time. It would require possibly three or four meeetings if it is well organized.

It is not intended as a super dramatic production, but, rather, as a club "exercise." The necessity for dramatic ability, elaborate stage sets, costuming and complex lighting setups has been studiously avoided.

I hold no brief either for the originality or ingenuity of the plot, but it does present a limited number of problems whose successful solutions will result in the acquisition of a definite amount of technical knowledge and skill on the part of those who produce the little story.

CAPPING THE CLIMAX

Synopsis

The Brooklyn Photoplay Club has decided to film a photoplay which is to be entered in an Interclub Film Contest. After several weeks of shooting, the picture is completed with the exception of the final scene. The day before this scene is to be taken, the leading character, Clark Able, is suddenly stricken with an appendix attack and is rushed off to the hospital. Shooting is postponed until after his recovery. After six weeks of waiting, the club is ready to do the scene which will complete the picture and which will enable its entry into the contest before the closing date. Mr. Able has agreed to come down to do the scene, but he must also board a plane for Florida on the same evening. He plans to spend three months there, recuperating from his recent illness. Excitedly, all is made ready so that little time will be wasted. The scene is filmed, and immediately Mr. Able sprints for the door, bags in hand, shouting goodbye. All look grateful for finally having finished the picture. They return from the door, start putting away lights and properties and then discover—see the last scene in the scenario.

Cast

Clark Able	Director	Cameraman
Script Girl	Minister	Bride

Electricians, property men, club members

Properties

A movie camera with lens cap, tripod, small blackboard, lights, board reflectors, script sheets, mimeograph machine, letterheads, two valises, Bible, minister's clothing, letter "A," letter "B."

Capping the Climax

1. *Semi closeup*. Fade in. Mimeograph machine is turning out copy on a club letterhead. Dissolve to:

2. *Closeup*. The letter, which reads as follows:

> Dear Member:
>
> I regret to inform you that it will not be possible to finish shooting the last scene of the film for the Interclub Contest, because of the sudden illness of our male lead, Clark Able. We shall therefore postpone filming this last scene until Mr. Able's return from the hospital. We hope that we shall have time to prepare the film for entry in the contest.
>
> Cordially,
> President

Fade out.

Title. Six weeks later.

[Continued on page 32]

Lawrence Kakatsch, ACL

• Joint outing of Ra-Cine Club, ACL, Kenosha Movie Makers Club and Amateur Movie Society of Milwaukee, ACL, held at Petrifying Springs Park at Kenosha.

AMATEUR CLUBS

JAMES W. MOORE, ACL

Maxim Award winner in Hartford For the seventh year in succession, the official first public screening of the annual Hiram Percy Maxim Award film was held during December before members and guests of the Hartford Cinema Club, in Connecticut. Mrs. John G. Lee, FACL, donor of the Award in memory of her father—Founder in 1926 of the Amateur Cinema League and the Hartford club—was the guest of honor. Featured on the program, of course, was *Lend Me Your Ear*, by Erma Niedermeyer, ACL, of Milwaukee, Award winner in 1943 and the first woman to win the Award alone.

Among the 1943 Ten Best and Honorable Mention winners seen on the same program were *Ten Pretty Girls*, by Anchor O. Jensen, ACL, of Seattle; *Pointless Foray*, by George Mesaros, ACL, of New York City; *Jewels from the Sea*, by William W. Vincent, jr., ACL, of Kenosha, Wisc.; *Nantucket*, by Russell T. Pansie, ACL, of New York City. William C. Goeben, ACL, president, presided for the club, while James W. Moore, ACL, represented the League's staff and spoke briefly concerning the award winning films. The traditional gathering was held in the quarters of the Hartford Country Club and was preceded by a small dinner.

Third in Kenosha A capacity audience of 450 members and guests of the Kenosha Movie Makers Club jammed the auditorium of the Kenosha Youth Foundation building recently for the Third Annual Screening of the club's contest award winners. William W. Vincent, jr., ACL, took the Grand Award and first place in the 16mm. division with *Honey Harvest*, followed by Lewis P. Rasmussen, ACL, with *Lure of the North*. Place winners in the 8mm. class, in order, were *Sunflower Victory Garden*, by Emery McNeil, ACL, and *Summer Fantasy*, by Eldon Voelz. Norbert Roeder, curator of the Kenosha Museum, presided at the gathering for the club. The judges, who had officiated at an earlier regular meeting, were five members of the neighboring Ra-Cine Club, ACL, as follows: John Kibar, Joseph Stehlik, Gordon Petersen, Marjorie Williams and Norma Hoffert.

Metro elects Dr. C. Enion Smith, ACL, perennial and popular president of the Metro Movie Club of River Park, in Chicago, has again been returned to office in a panel of officers for 1944 which includes the following: A. H. Elliott, ACL, vicepresident; W. H. Wright, secretary; Philip Sandblom, ACL, treasurer. Serving with them on the board of directors are I. M. Bauer, ACL, Dr. Edward V. Young, Arthur Barcal, Morris Baker, ACL, and Harry Clark. *Florida*, by Harold Schmidt, was the pictorial feature of the election night program.

Joint meeting in capital Meeting in the city's Mount Pleasant Library, members of the Washington Society of Amateur Cinematographers, ACL, played host recently to members of the Washington 8mm. Movie Club, with the guests presenting the program. This included addresses by William Brown, ACL, and O. S. Granducci, on *Titlers and Titling* and *Editing In and Out of the Camera;* a demonstration of his home designed and built dual turntable, by Mr. Brown; and screenings of the following 8mm. pictures: *Ice Follies*, by Mr. Granducci; *Western Holiday*, by Mr. Brown; *Brotherly Love*, by Max Wiseman; *Long Lock Lochinvar*, by Joseph Gawler, ACL; miscellaneous footage, by John Kelley, ACL. Hilton D. Bateman, ACL, president of the 8mm. group, presided at the meeting, following his introduction by John T. Chedester, president of WSAC.

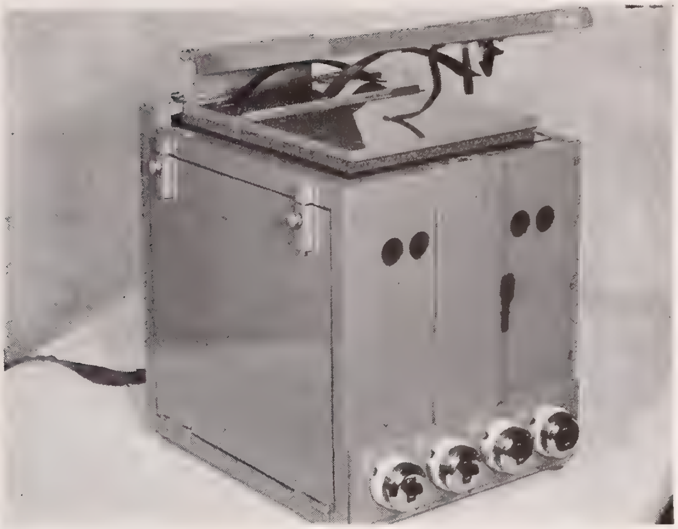
Contest in Milwaukee *Hold The Lie, Please!*, by Erma Niedermeyer, ACL, recently crowned Maxim Award winner for 1943, has been announced by the Amateur Movie Society of Milwaukee, ACL, as the first prize winner, 16mm. division, in the club's recently concluded annual contest. Other 16mm. place winners, in order, are: *Golden Days of Autumn*, by William Verburgt; *Happy Days*, by Lawrence Kakatsch, ACL; *When Winter Is King*, by Mr. Verburgt; *The Christmas Fairy*, by Norville Schied. First award in the 8mm. division went to Ryne Zimmerman, ACL, for *A Tramp in the Woods*, [Continued on page 38]

• Leonard O. Bauer, ACL, receives trophy as first award winner in Gold Cup contest held by 8-16 Movie Club, ACL, of Philadelphia.

William J. Bornmann

TITLES WITH A CONTACT PRINTER

Photographs by J. K. Blakeslee



J. K. BLAKESLEE

THE contact printer shown in the accompanying illustrations is so constructed that it can easily and quickly be converted into a movie title making device. The platen and handle are hinged to the body with hinges which have removable pins. When these pins are withdrawn, this part of the printer may be removed and set to one side, thereby uncovering the printing glass which can then be used, with back illumination, as a screen for the titles. The camera is supported on a tripod above the printing glass.

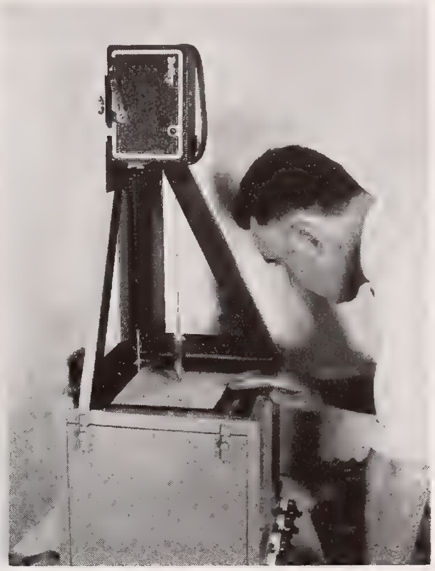
Back illumination produces crisp, clear, white letters against a black background when positive film is used. It is also possible to secure scenic backgrounds with this same film because of this method of illumination. A negative of some good scene, when it is placed on the printing glass and filmed, becomes a positive in the movie. When black letters are placed on the negative, the result is a picture background with white letters, a very effective substitute for double exposure.

CONSTRUCTION OF THE PRINTER

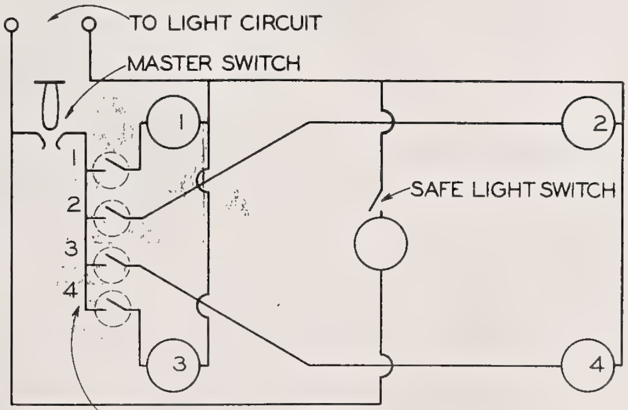
(a) Box

The body of the printer which holds the lamps is a wooden box with a large door on one side. When the door is opened, it exposes the entire lamp chamber and allows the removal of the lamp shelf and the ground glass. The lamp shelf is supported on strips that are tacked across the ends of the box. It is placed about an inch above the bottom of the box, to allow room for the wiring and to permit free circulation of air which enters through the cutout in the bottom of the box and which passes out through the round holes on either end. Additional strips may be tacked on the ends of the box, so that the lamp shelf can be raised to a higher level when one uses smaller lamps. The ground glass is supported in a similar manner, about an inch below the printing glass. The door is hinged at the bottom and is held shut with two cupboard catches. It closes against strips all around, which prevent the leakage of light around it.

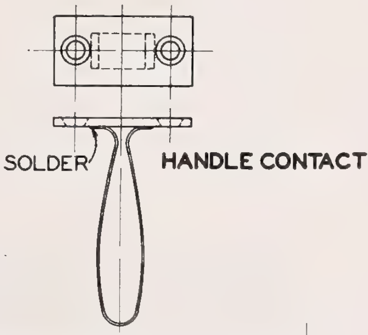
The interior of the lamp chamber is painted with dead black paint so that reflected light will not interfere with the control of the illumination. [Continued on page 29]



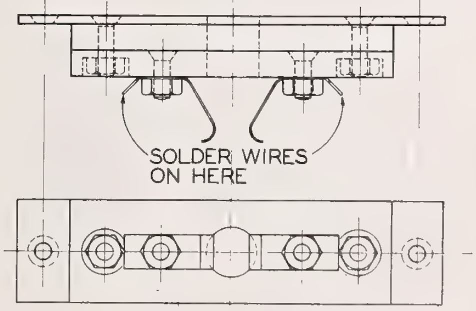
• Top, contact printer ready for use as printer. Below, printer with homemade tripod supporting movie camera for titling. Title card area is being centered with plumb line dropped from center of camera lens.



WIRING DIAGRAM



HANDLE CONTACT



MASTER SWITCH

• Wiring diagram for lamps in printer and, extreme right, diagrams for master switch for printer lights and contact handle designed by author.

FILMS YOU'LL WANT TO SHOW

Non theatrical movie offerings for substandard projection

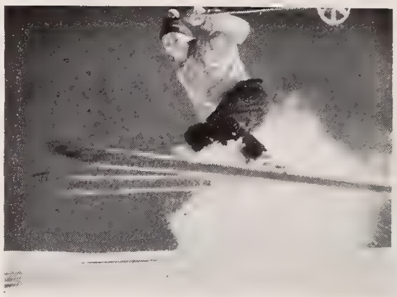
■ *Football Thrills of 1943*, 8mm. silent and 16mm. silent or sound on film, black and white, available in short and long editions, is released by Castle Films, 30 Rockefeller Plaza, New York City. This action packed movie of the best in college football in every section of the country presents spectacular plays in all the season's major games, with details of team play and star performances. Open field running, blocking and aerial play are viewed from the perfect vantage point of the camera, set up with an unobstructed sweep of the entire playing field.

■ *Oh, Susanna*, 16mm. sound on film, black and white, running three minutes, is released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York City. Stephen Foster's famous song is presented on this recent Soundie by the popular quartette, The Charioteers. This short subject is an outstanding example of excellence in the interpretation of American folk songs.

■ *His Girl Friday*, 16mm. sound on film, black and white, feature length, is released by Russell C. Roshon Organization, 2506-R, RKO Building, New York City, and its fifteen branches. This Howard Hawks production stars Cary Grant and Rosalind Russell in a fast moving romantic comedy with a newspaper background. Other players are Ralph Bellamy and Gene Lockhart. The film is based on a play by Hecht and MacArthur.

■ *Foreign Correspondent*, 16mm. sound on film, black and white, feature length, is released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City. Adventure, romance and intrigue are the exciting ingredients of this important new 16mm. release. Joel McCrea and Laraine Day head the large cast that also includes Herbert Marshall, George Saunders, Albert Basserman and Robert Benchley.

■ *Road Show*, nine reels, 16mm. sound on film, black and white, running eighty eight minutes, is released by Post Pictures Corporation, 723 Seventh Avenue, New York City. Two wealthy men, played by Adolphe Menjou and John Hubbard, meet in a sanitarium where both are escaping domestic difficulties. When their families try to persuade them to return to their homes, they run away and join a traveling show. The younger man falls in love with the self reliant owner of the carnival, in the person of Carole Landis. Lions, Indians and other circus characters contribute to the merriment.

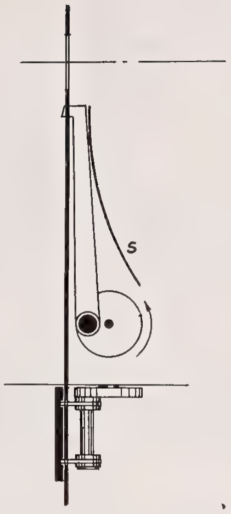


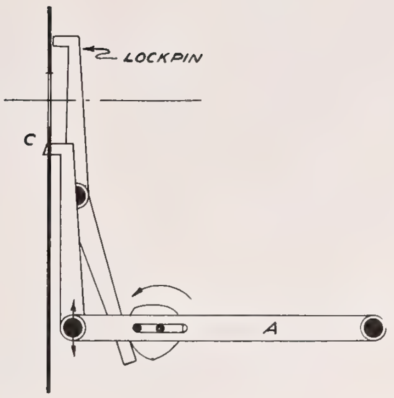
■ *Winter Sports*, 8mm. silent and 16mm. silent or sound on film, black and white, available in short and long editions, is released by Official Films, 625 Madison Avenue, New York City. It includes thrilling performances of skiing, skating, bobsledding and tobogganing, filmed in the snow covered mountains and on frozen lakes.

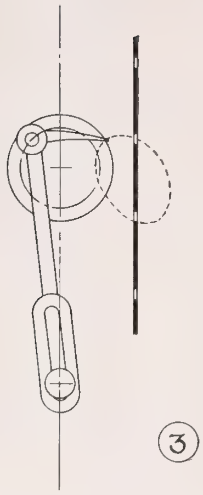
■ *Broadway*, ten reels, 16mm. sound on film, black and white, is distributed by Bell & Howell's Filmosound Library, 1843 Larchmont Avenue, Chicago. This thrilling night club story is laid in the gang war era of prohibition, and those in the cast are George Raft, Pat O'Brien and Janet Blair.

■ *Pot O' Gold*, 16mm. sound on film, black and white, feature length, is released by Astor Pictures Corporation, 130 West 46th Street, New York City. James Stewart and Paulette Goddard are the stars in this romantic comedy set to music. Horace Heidt and his Musical Knights play the hit tunes.

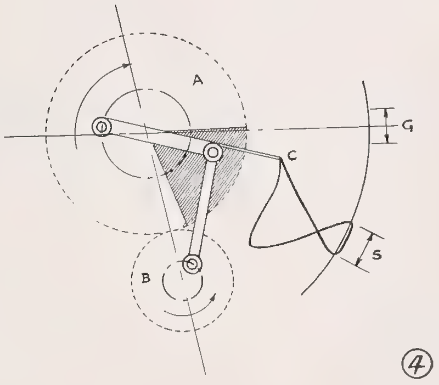
• **Fig. 1, the "latch" type of claw; Fig. 2, "latch" claw with lockpin; Fig. 3, an improved, modern form of claw; Fig. 4, "grasshopper" type of claw for projector work.**







WHY MOVIES MOVE



Part III of discussion of basic cine mechanics

G. A. GAULD, ACL

IN STRONG contrast with the standardized Maltese cross intermittent, claw movements are as diverse in design and principle as the manufacturers who make them. Inventive genius has applied itself to the task in an endeavor to solve the battle between simplicity and perfection of movement. As we have already pointed out, the ideal movement calls for a clean entry of the claws into the sprocket holes. The film must be set in motion from rest by an accelerating movement, followed by a period of retardation to rest with the next frame in the gate, while the claws must again withdraw, without shock or drag, in readiness to repeat the cycle.

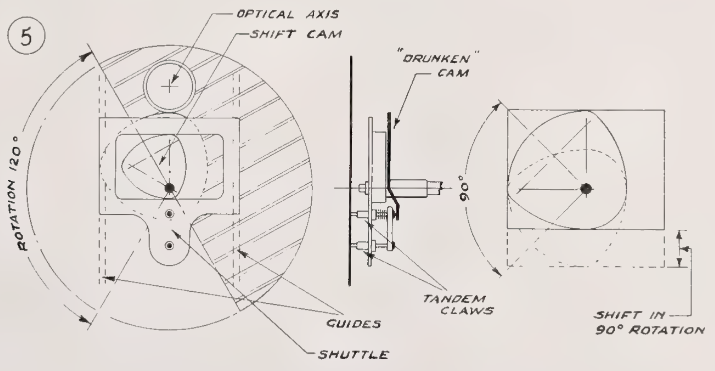
For cameras, the film transit must occur in not more than half a revolution of the shutter shaft, and in a quarter of a revolution in the case of a projector. Furthermore, the claws should follow the film path when imparting motion to it so that there is no drag across the sprocket holes, which would result in wear to both claws and film. Claw movements fulfill these conditions to a greater or lesser degree, according to the particular design evolved.

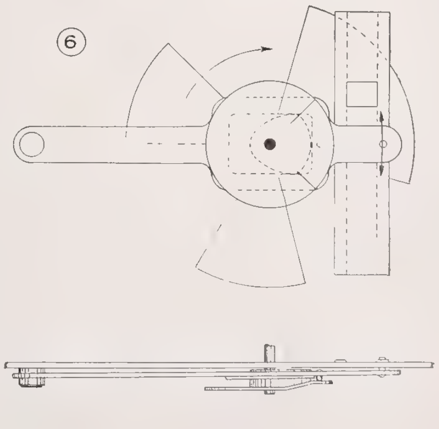
A full analysis of claw movements would occupy a large volume. In this article, a few of the more important types only will be discussed, in order that the reader may gain some idea of the merits and shortcomings of each.

The acceleration retardation movement appears to perfection in the common crank as applied to a steam or internal combustion engine connecting rod. Consequently, it is not surprising to find that the simplest claws take a similar form.

Some of the earliest cameras were fitted with the claw shown in Fig. 1. It is of the "latch" type, being spring loaded so that, on the return, upward stroke, the latch head of the claw simply rides over the film between sprocket holes, to drop into place ready to pull down the film one frame on the downward stroke. The pressure plate at the back of the gate is recessed slightly to allow the point of the claw to pass through the film plane and so secure a good grip. The action is very nearly harmonic; the claws follow the film path

[Continued on page 25]





• **Fig. 5, one form of cam movement and, to the right, a modification of it for projectors; Fig. 6, a cam that operates on an overhung arm.**

We Congra

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"Behind the Scenes"
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"Dear Boys"
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51-05 Browvale Lane
Little Neck, N. Y.

•

"Decomposition and Extraction of a Breech"
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Alden Park Manor
Philadelphia, Pa.

•

"Frail Children of the Sun"
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"Holiday with the Heavers"
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"Made in Heaven"
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"Superman Goes West"
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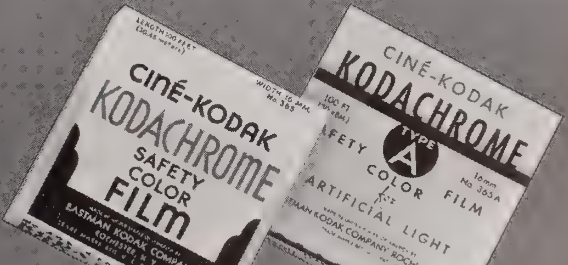
All Winning Pictures Made on Kodachrome Film

ALL "Ten Best" and Honorable Mention pictures were made on Kodachrome Film—and all of the former were exposed in Ciné-Kodaks.



EASTMAN KODAK COMPANY, Rochester, N. Y.

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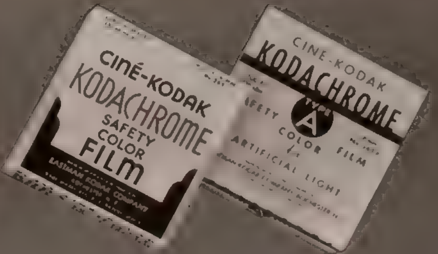


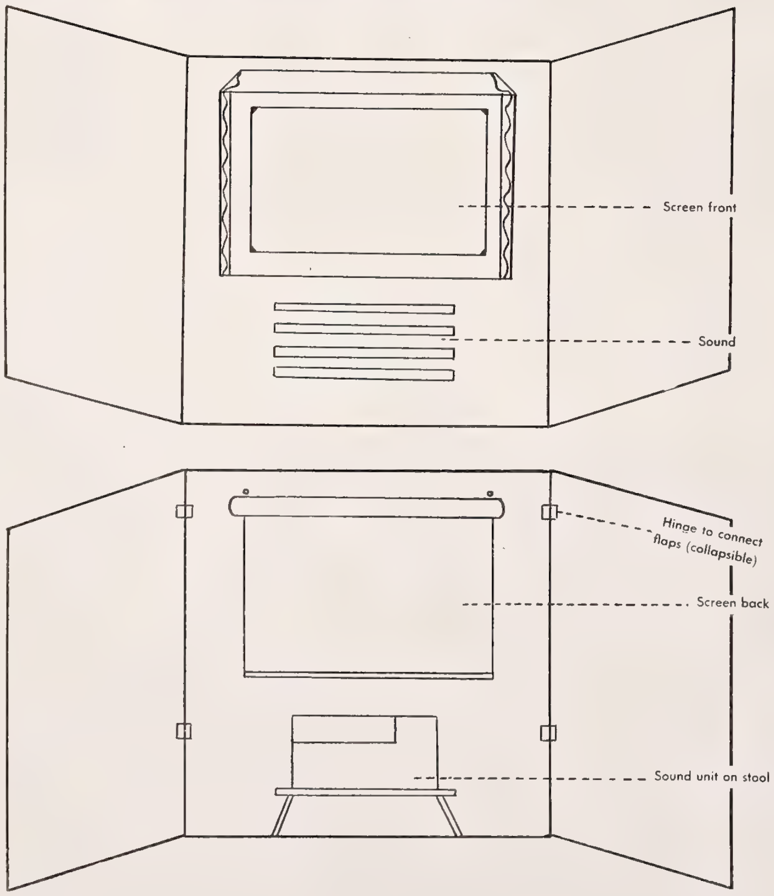
EASTMAN KODAK COMPANY, Rochester, N. Y.

The Clinic

Technical comment
and timely topics
for the amateur

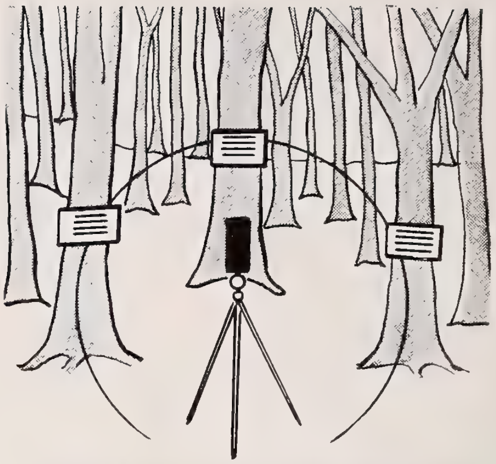
Dressing up Those of us who like to "putter around" with tools can find a good many things to build in connection with our hobby. Sergeant Arthur Farrer suggests that a miniature proscenium arch with built in screen is a worthwhile project. He made one that is decorative and useful, for it contains a roller screen fastened behind a suitable opening, and there is a smaller opening below for his loud speaker. The entire arrangement was built of light wood and wallboard. The wings fold back on the center section so that the entire outfit can be collapsed for storage. The rear view drawing shows the position of the screen and the loud speaker in place on a small stool. Suitable decorative treatment may be given to the front, and, if desired, the movie maker's name can be neatly lettered over the screen opening.

Miniature proscenium with built in screen; at top is front view and, at bottom, the rear view



Title "pan" One of the most effective lead title assemblies that we have seen recently was made for a film on forestry. The first title faded into view in the normal way and appeared to be an ordinary title card, lettered in colors on a colored ground. However, after sufficient reading time, the camera slowly "panned" away, to reveal a view of trees, and it became clear that the title card had been tacked to a tree trunk. The camera continued the panorama, to reveal a second title card which also filled the screen when the camera came to a stop. Then, again after the necessary footage, the camera slowly "panned," to reveal the third and final credit title.

Of course, the title cards were set up in advance in an arc, all equidistant from the camera on its tripod in the center of the arc, as shown in the sketch above. The effect on the screen is that of the titles being discovered, as if by chance, in the forest.



A simple title trick in which the camera "pans" from one large title card to another

Titling aid A new inexpensive stencil set, now being sold in five and ten cent stores, offers the movie maker another chance to make reasonably good hand lettered titles. The set provides three sizes of letters with a full set of numerals. The letters are cut from the standard stencil board, such as that commonly used for marking addresses on boxes in shipping rooms. The style of lettering is also like the commercial stencils, and it is entirely different from all other lettering guides or stencil sets available. To use this set, one simply traces the outline of the letters with a sharp pencil and then fills them in with black or a color as desired.

Closeups The old parallax "gremlin" had Charles Rose, ACL, pretty well puzzled for a time, but a little hard thinking on the problem solved it quite satisfactorily. The finder on his camera was mounted beside the lens axis, and it was provided with a parallax adjustment for distances greater than two feet. However, like most movie makers, he wanted to do a little more than his equipment was designed to handle. Reasoning that, when the finder was set for infinity, the axis of the finder lens and that of the camera lens would be parallel, he worked

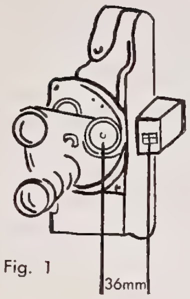


Fig. 1

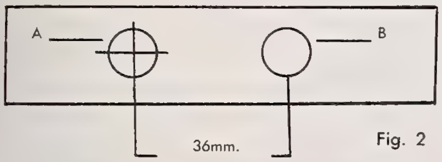


Fig. 2

A means of centering closeups to avoid error caused by parallax

out a simple scale for centering closeups.

A cardboard strip, about four inches long and one inch wide, was marked with two circles, about three quarters of an inch in diameter and 36mm. apart. He arrived at the figure of 36mm., by measuring the distance from the center of his finder lens to the center of the camera lens. See Fig. 1. The layout of the guide is shown in Fig. 2. Circle "A" has a cross in its center, and circle "B" has a small hole in its center. When Mr. Rose uses the device, he places it in front of the lens at the same distance as the subject will be; he lines up circle "A" in the finder and places the center of the subject at circle "B."

Experience teaches

A. M. Zinner, ACL, reports that his long hours of midnight editing taught him a number of useful tricks. First he discovered that the thump of the heavy splicer he was using grew somewhat tiresome to the people living in the apartment below. He first solved that problem by putting a small rubber mat under the machine. He later graduated to a folded bath towel, which he found better from a noise absorption standpoint and more desirable, because it captured all stray film clips and bits of dried emulsion.

Another of his troubles was dried out cement in apparently well corked bottles. Tired of buying fresh cement, only to have it thicken in a short time, he conceived the ingenious idea of storing the bottle with the stoppered opening down. He prefers the screw top bottles for this purpose and claims that they keep cement perfectly.

Steady pull

The problem of securing slow, steady motion for title copy when one films scroll titles has been solved in a good many different ways by amateur movie makers. There are those who feel that it is best to eliminate scroll titles altogether, but another school finds a legitimate reason for employing them. Wyatt Davis and Joseph A. Bursey of the New Mexico State Tourist Bureau brought forth a new idea when they used the slow moving rolls of an electric ironer to pull their title scroll. The photograph shows how they accomplished the trick, and they report perfect success. If the better half of your movie making team has no objections, you can turn the laundry into a studio for this maneuver.

A somewhat more roundabout method, although we are assured that it is just as effective, is proposed by Edgar Boone. Examine the photograph below carefully, and you will notice that he employs the takeup spindle of his projector as a windlass. He felt that it was necessary to add a speed reducer and shock absorber between the spindle and the title. One 800 foot reel, one fifty foot reel, some cord and a rewind spindle did the trick. The small reel was tied to the hub of the large one so that both would fit on the rewind spindle. The end of the cord which was attached to the scroll title was fastened to the small reel with several turns. Another cord was wound around the large reel with a half dozen turns, and the free end was tied to the projector spindle. The action, in Rube Goldberg terms, is something as follows. The projector spindle winds up the first string. It unwinds from the large reel and, at the same time, winds the second string on the small reel. The second string does its bit by pulling the scroll slowly and surely through a pair of guides mounted on a long board. The arrow in Mr. Boone's photograph points to the remote control arrangement for starting the projector from beside the camera. The lighting unit in the center of the picture is being used simply as an extension cord.

Home movie game

Everybody has filmed points of interest—foreign and familiar landmarks alike. Most of these scenes have been viewed frequently by family and friends. This same audience could be entertained again by this material if it is shown in the form of a game.

To prepare for the game, collect on one reel a selection of scenes of similar length. Each scene should be a view of a different geographic spot. The scenes are then numbered and are screened without titles for the participants in the game. Each player is provided with pencil and paper, and the object of the game is to name as many of the locations as possible. Ten or fifteen short scenes, just long enough to impress the players, should be included on the reel. A suggested list would include the following shots—New York City, Chicago, New England countryside, The New York World's Fair, Lake Louise, Grand Canyon, Sun Valley, Boston, Paris, London, Bermuda, Mexico and so on.

The game is of educational value for children and is fun for old and young.

Projector bench

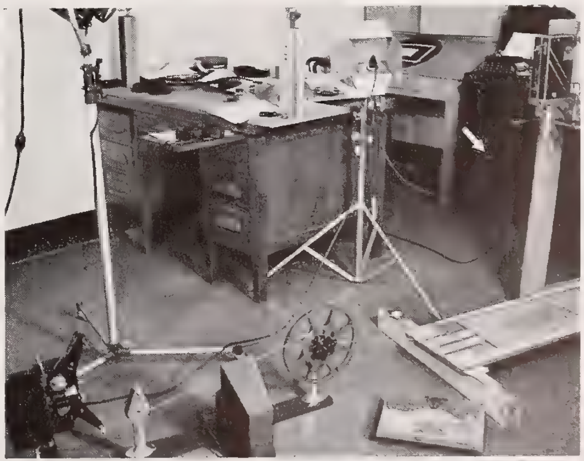
If you have a sound projector with a takeup arm that extends below the bottom of the machine, you will always have to place the projector on the forward edge of a table unless you have some special support. To provide a support, make a little wooden bench, just large enough to hold the machine and just high enough to clear the large takeup reel. Use rather heavy wood for the purpose; seven eighths inch thickness is ideal, because lighter wood will tend to produce a sounding box effect. If you are lucky enough to have any sponge rubber left, you can place a small piece at the spot where each leg of the projector will rest. The rubber, too, will help to reduce the drumming effect.

Animation dodge

If you wish to animate a map or a photograph, try using the tiny gummed paper dots sold in stationery stores under the name of "signal dots." They come in a number of colors and are uniform in size and neatly cut.

In 1536 Cabeza de Vaca
crossed Southern New
Mexico and heard from
the Indians strange stories
of seven cities lying to
and in 1540 the legions
of Francisco Vasquez de
Coronado entered New
Mexico in search of the
fabled Seven Cities of
New Mexico State Tourist Bureau

Two methods of making scroll titles: above, electric ironer is used to move title; below, projector is used


Edgar Boone

• Left, J. H. McNabb, ACL, president of Bell & Howell Company, delivering address to Photographic Manufacturers and Distributors Association meeting. Right, Music Box Canteen movie party sponsored by Official Films. Extreme left in picture, Leah Brown, advertising manager of Official Films and, extreme right, Leslie Winik, president of Official Films, threading projector.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

Victor moves The Victor Animatograph Corporation, Davenport, Iowa, recently moved its New York City offices and service department to the McGraw Hill Building, 330 West 42nd Street. Users of 16mm. equipment in need of projection facilities while in New York City are invited to make use of Victor's new 16mm. projection salon, which features the finest facilities now available.

Horace O. Jones, Eastern manager for Victor, is established in the new quarters where he will render assistance in connection with 16mm. motion picture equipment needs.

Castle News Parade Two recent and dramatic events are featured in the new Castle *News Parade*—the Battle of Tarawa and the Allied conferences in Egypt and Persia. The film story of Tarawa begins with the bombardment that preceded the assault. The landing boats from the convoy offshore are shown reaching the beaches, and scenes depicting the struggle and final success of the American forces conclude this portion of the release.

All the characters that were prominent in the history making conferences are shown in the portion of the reel that is devoted to the Allied discussions. These recent film records of significant happenings make an important addition to the home movie library.

• Scene from new Castle *News Parade*, the Marines charge Japs at Tarawa. The landing and victory at Tarawa are thoroughly covered in this Castle release.

Radiant booklet The Radiant Manufacturing Corporation, 1174 West Superior Street, Chicago, is distributing without charge, to all those using film for industrial and military training, a humorous and instructive booklet, *The Army Uses Training Films*. Each page features a clever black and white illustration with an explanatory couplet. The accompanying text stresses the importance of training films as a visual aid and urges the instructor to take the time to use films correctly. It is recommended that material to be used be selected with the utmost care and screened before the class only after the instructor himself has become thoroughly familiar with the content of the film. Other simple precautions to insure the successful use of film, and unfavorable conditions to be avoided, are listed in the brochure.

Party for servicemen The Music Box Canteen, 68 Fifth Avenue, New York City, was the scene of a gala movie party for servicemen on December 7, given by Official Films, Inc., producers of 16mm. and 8mm. home movies. The 300 guests assembled at this famous metropolitan service center previewed Official's latest Sportbeam, *Wrestling Thrills*, which was preceded on the screen by a 1942 *News Thrill*, showing the bombing of Pearl Harbor, Corregidor and Doolittle's raid on Tokyo. *In Darkest Africa*, a Little King cartoon, concluded this portion of the program.

The playing of *Broadway Handicap*, the home movie horse racing game, provided the entertainment high light of the evening. Each serviceman was given a betting ticket before the reels were screened. Each reel, selected at random, represented a race featuring eight thoroughbred horses, numbered

[Continued on page 37]

Why movies move

[Continued from page 19]

and entry is clean. However, the completion of the stroke is not positive, and the claw tends to lack precision in this respect. It is, of course, suitable only for cameras.

To overcome the angularity of the simple claw, a modern development is shown in Fig. 2. It is interesting in that it also employs a lockpin registering device. The claw, C, is carried on the arm, A, which is actuated by a crankpin in the longitudinal slot. Harmonic motion is obtained, and there is no appreciable angularity; the claws move straight up and down. The cam, which also serves to carry the crankpin, actuates the locking lever which is made to enter a sprocket hole during the period when the film is stationary. This lever locates the film accurately in position in the gate, and a dead steady picture will result. The claw is, of course, spring loaded, but the springs have been omitted from the sketch for the sake of clarity.

To eliminate the latch action and still retain the simple form, the claw shown in Fig. 3 is used in a modern popular amateur camera. It gives a positive drive to the film and, as the point path shows, it lifts cleanly off the sprocket hole at the end of its stroke. Unfortunately, the claw does not follow the film path, and this situation must cause a certain amount of wear. It is argued, however, that, as films generally are run through a camera once only, and as the total footage consumed by an amateur is low, this factor is of small account when it is compared with the simplicity of the mechanism.

With a view to retaining the virtues of the crank driven claw and applying it to projector work, the "grasshopper" mechanism has been produced. It is shown in Fig. 4. A and B are two gear wheels running in mesh with a two to one ratio. A crankpin is fitted to each, one end of the claw being attached to the pin on wheel A and coupled to the pin on B with a link. The pin on wheel B is actually responsible for drawing down the film, that on A alternately causing the claws to engage, then miss, by drawing them back out of reach of the film. The point path of the claws is shown in heavy line.

Now the film is drawn down in half a revolution of the wheel B with the desired acceleration retardation movement of the crank. However, this action is accomplished during one quarter of a revolution of the large wheel A, which is timed with the shutter shaft. When the claw makes its next downward stroke, it does so in the position shown, C, and has no effect on the film. It therefore imparts motion to the

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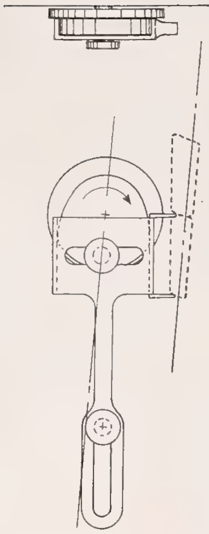


⑦

Combination of crankpin and cam type of claw is light and simple

film only during the time the crankpin on wheel A passes through the shaded area, rather less than a quarter of a revolution of that wheel and the shutter shaft. A claw movement with a four to one ratio is therefore obtained, and it is suitable for projector use.

The only snag about the movement is that the claws do not follow a straight path when acting upon the film. The manufacturers have overcome this difficulty in an ingenious way, by providing a curved track for the film, which approximates very closely to the path of the claws over the portion S. The gate is situated at G.

The claws and link mechanism are made of light pressed metal sections, so that there is practically no vibration. The movement is, in fact, very efficient and relatively simple and robust.

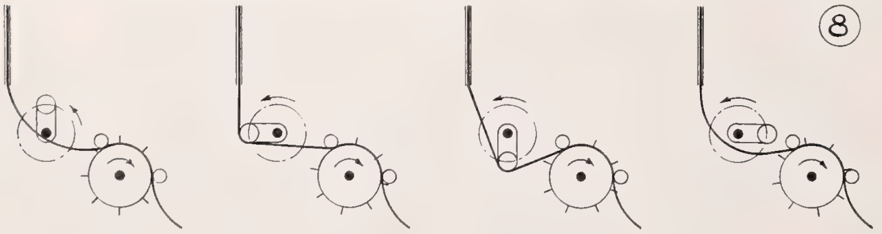
Next in the family comes the group employing one or more cams to effect the "perfect" movement. While Edison's personal drive and the establishment of the movie industry in the perpetual sunshine of California forced the standardization of 35mm. film on the world, it is probably not generally known that the French Pathé film was a serious competitor in the European market of the early days. The Maltese cross mechanism had established its superiority for projectors, and the latch form of claw was in common use in cameras. Since Pathé film had its sprocket holes located in the center of the film between frames, the latch form of claw was not suited for use with it. Consequently Pathé developed a double cam movement which in one form or another has survived up to the present time, particularly in 9.5mm. Pathé substandard film which is very popular in Britain and parts of the Continent.

One form of the movement is shown in Fig 5. A shuttle is mounted to slide up and down between vertical guides, the vertical movement being imparted by a simple "three corner" cam, as shown on the left. The centers of the radii are set upon the points of an equilateral triangle, the vertical shift being equal to the difference between the two. The shift, therefore, takes place in one third of a revolution of the shutter shaft. The claws are mounted on the shuttle and are made to slide in and out by a "drunken" cam fixed to the same shaft as the main cam and immediately behind it. As the shutter and actuating cams are mounted on a single shaft, the mechanism is simplified to a minimum, and its movement is as near the "ideal" as is likely to be attained.

A modification for projector work is easily made, although the shift cam is more complicated to produce. It is shown to the right of Fig. 5. The centers of the radii are fixed to the points of a forty five degree triangle, and there are four different radii employed. With this cam, the vertical shift is accomplished in one quarter of a revolution of the shaft, permitting a quarter blade shutter for projection purposes. The drunken cam is, of course, modified to suit.

The advantage of having all the "works" on a single shaft has led to the use of this mechanism in various forms, one being shown in Fig. 6. In this case, the cam operates an overhung arm, and the drunken cam moves it bodily to and from the gate, the claws being fixed to the arm. The fact that the vertical path of the claw point is on a slight arc is of no account, as it produces no wear on the film. Suitable springs, not shown, maintain the arm against the drunken cam and steady its movement. This form of the movement keeps the shafts and gears to one side of the film path, and a more normal design of projector is obtained.

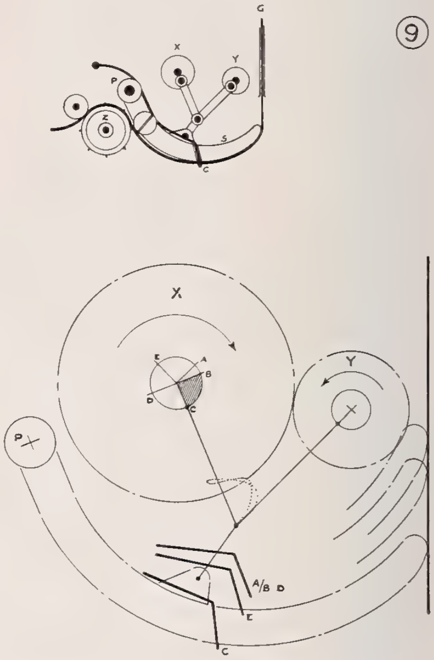
"Dog" movement, one of varieties of intermittent movements without claw



An interesting combination of crankpin and cam is shown in Fig. 7. It is fitted to a de luxe model of the popular camera using the claw shown in Fig. 3, and its superiority will be obvious. It is extremely light and simple and is capable of being speeded up to slow motion speed without vibration.

By way of a diversion from claw movements, there is the "dog" intermittent, a perfectly horrible movement, guaranteed to wear out film at top speed. It is worthy of mention only because it led to the "shoe" movement which will be described later.

As will be seen from Fig. 8, a crank is interposed between the bottom of the gate and the takeup sprocket, the crank being fitted with rollers so that it will not actually rub over the film.



Shoe movement includes claw for gripping and "grasshopper" action

Nevertheless, it will be clear that the film is subjected to a series of blows which soon result in chips of celluloid being thrown out in all directions.

If anything goes wrong with a claw mechanism, or if it is badly made, the claws may slip and tear the film sprockets. The "dog" mechanism was devised to eliminate the claw altogether. As soon as it was realized that it caused excessive wear to the film, a further modification was made. The crank was replaced by an oscillating shoe, operated by a cam and having some degree of the desired acceleration retardation motion by means of which it moved the film through the gate with considerably less violence than that imparted by the "dog."

The shoe mechanism in its most modern form, as employed on a famous make of semi professional 16mm. talkie projector, is shown in Fig. 9. It is particularly interesting, as it combines several of the principles already discussed, including a claw for positive grip and the "grasshopper" movement. The actual layout of the shoe is shown at the top of Fig. 9, and its movement is analyzed in the diagram on page 26.

A fibre shoe, S, is pivoted about a pin, P. Backlash is eliminated by a spring which terminates in the claw point, C. A is an eight frame sprocket, and X and Y are the two "grasshopper" crank discs, geared together so that disc Y makes two revolutions to one of X. G is the gate.

Referring to the diagram, the shoe is fully depressed in the claw position, C. As the crankpin on wheel X rotates to position D, the claw rises to its maximum position. It drops to position E on the "missfire" stroke and again rises to the maximum position at A. From A to B, there is a slight accelerating movement, and the downward stroke to C again is completed in a quarter of a revolution of the disc X to which the shutter is connected.

The grasshopper action produces the four to one movement ratio required for projector work; the single claw (talkie film) gives a positive grip, but the load is distributed over a portion of film in contact with the shoe, and the vertical pull applied to the film in the gate is not therefore dependent upon the pull of a claw at one sprocket hole alone. The mechanism is designed to minimize wear on the film during its numerous passages through the machine under service conditions, and results would appear to justify its use.

Cine guide

[Continued from page 11]

in the appropriate group are marked with a red card file signal. After a scene is filmed, the red signal is removed. Thus, by looking at the book, the director or cameraman can tell just how much work remains to be done. We have amplified our signal system by using a red dot on the card to indicate that a scene must be retaken and a green dot to indicate that the scene has been returned from the processing laboratory and that it is acceptable.

Thus, the book constitutes a master record of the progress of production and, at any time, one can quickly discover just which scenes remain to be filmed, which scenes should be retaken and which are finally OK.

We attach a complete copy of the script in a file folder in front of the book, so that we can check continuity of action, properties and so on, in sequences. The danger of using any sort of work script, whether it be on cards or sheets of paper, lies in the chance that one will ignore a scene's relationship with the one that will precede or follow it in the finished picture. One may overlook dissolves, for example, or even forget the fact that the actor who demonstrates some piece of business in Scene 60 should be the same man who appeared in Scene 59. We try to avoid such errors by noting on the scene cards any connection that one shot may have with another.

The story book is invaluable when one is working on a major production, but it would also be helpful in the case of a shorter, amateur movie that is filmed from a scenario.

Practical films

[Continued from page 14]

esting feature in the early portion of the film. Characters in costumes are shown riding on several of the ancient types of vehicles, some of which were especially built for use in this film by its producer.

FILM ACTIVITIES IN BOSTON

The Boston Scientific Film Society, 84 Exeter Street, Boston, recently opened its fourth season with a session held in the auditorium of the Fogg Museum of Art. At each meeting, from five to eight films of different subjects are screened. One color film usually is projected, and one or two thirty minute or longer films form the nucleus of each program. The membership in the society represents all age groups and is divided as to individual, family and group categories. From thirty to forty young people are present at each meeting, and the attendance averages about 400 at each screening.

The society intends to show how science works, by presenting to the public 16mm. pictures dealing with science, industry and education. It is hoped that those who see these films will encourage the production of better films through the stimulating criticism that they will be able to offer.

R. Newton Mayall is president of the society, and the other officers are Dr. Abraham Krasker, Milford W. Wall, ACL, and Margaret L. Mayall. Films are sought from all sources and are previewed before showing.

WHISKERS

Tragic indeed is the loss of valuable film because of the presence of the image of an undetectable whisker in the camera gate. The careful movie maker feels that the problem of the whisker in the camera gate is nothing for him to worry about; but, if he relaxes his vigilance once, he may ruin a roll of film. Clean the gate every time you start to load the camera.

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Closeups—What filmers are doing

Notes on La Niedermeyer: Assuming that you were as interested as we in learning something about Erma Niedermeyer, ACL, we have had our Milwaukee secret agent assiduously on the job ever since the December announcement of the Ten Best contest. What manner of miracle worker is this 1943 winner of the Maxim Award, first of her sex to be crowned alone with the prime laurel? What does she eat for breakfast, wear on Sundays and do on weekdays? Well, put the stopper on your film cement bottle—and we'll try to tell All . . .

To begin with, we might as well agree that she is a unique and unusual individual. What she actually does do on weekdays is to work as an assistant in the photographic laboratory of a Milwaukee war plant—not to mention doing more of the same on Saturdays and all holidays! That has been her war work for some months. "As a photographer's stooge," she writes, "I go out into the plant among the freight cars, torpedoes, bombs and pressure vessels, set up the 8 by 10 cameras, string light cords, change flood and flash bulbs and generally get myself tired and dirty." It is, apparently, in her spare time from this casual little career that she makes world championship movies and manages a model household.

Amateur motion pictures, our agent reports, are the latest in a long line of Niedermeyer hobbies. In the beginning, it was rug weaving, followed in turn by gardening and flower arrangements, hammered copper and other metal work. She has won blue ribbons at the Wisconsin State Fair and lesser competitions of all these activities in which she submitted contest entries. Known as an apostle of perfection, she became a charter member of the Amateur Movie Society of Milwaukee, ACL, at whose meetings she sat in wrapt attention for a year and a half before shooting a foot of film. Like Caesar, she has thrice put away the proferred crown of the club's presidency, stating in no uncertain terms that she felt this to be a man's job. Her camera today is the same second hand Model B Ciné-Kodak, equipped with a fixed focus *f*/3.5 lens, with which she started movie making. . . . This fact, if any, should be proof for all time that it's the man (or woman) behind the machine which counts, not the machine!

Arlene Segall

LeRoy Segall, ACL, filming in a sugar plantation in pre war Hawaii

Just one more yarn concerning the Maxim Award winner—this time the film and not the filmer—and we shall get on with other business. It was the afternoon of the first day that December Movie Makers had hit the stands in New York when an inquiring young man presented himself at League headquarters. He was, he said, from the National Music Corporation and (pointing to a film frame on the cover) that was their advertisement there for piano lessons. "Funny thing, though," he said, "we can't find in our records any pupil by the name of Don Niedermeyer, of Milwaukee!" We gulped and then steeled ourself to tell him the awful truth: They never *would* find such a pupil, because Don probably never took their lessons. "It was all just a gag," we urged, hopelessly, "part of a film continuity, don't you see?" The young man from the National Music Corporation went out bowed with disappointment—baffled by the trickery and deceit of the motion picture.

LeRoy Segall, ACL, whom you see crouching behind his 16mm. camera in a Hawaiian sugar cane field, is a fellow Milwaukian of Mrs. Niedermeyer's who has not done so badly with his personally made movies either. He has been at the craft for sixteen years and has traveled some hundreds of thousands of miles in search of the travel pictures on which he concentrates. Proof of the excellence of the Segall films was strikingly demonstrated a few months ago, when the Bell & Howell Company took over two of his latest films for commercial distribution through its film library. Both are in color and both now carry a post recorded sound track of music and narrative. The names—*The Real Hawaii* and *The Real Caribbean.*

Titles with a contact printer

[Continued from page 17]

(b) The platen

The platen is nine by eleven inches, and it is made of two pieces of plywood—one, four by nine inches; the other, seven by nine inches. These pieces are backed with one sixteenth of an inch steel plates of the same size and hinged together with a piano hinge. The face of the wood is covered with sponge rubber, faced with felt. The platen is held on the box by two small hinges at the back. These hinges have removable pins.

(c) The lamp shelf

The construction of the lamp shelf is the most interesting feature of the box. The shelf is made of thin sheet metal with a lamp socket in the center for the safelight. Four more lamps, equally spaced around it, furnish the illumination for printing. The lamp sockets are attached to ball and socket joints, which are riveted to the shelf. These joints are the kind that are used in the construction of floor lamps, and they may be purchased at any electrical shop. This method of mounting permits considerable movement of the lamps, to secure correct illumination for printing certain negatives which are heavy on one side and light on the other. The wires from the sockets are carried down through the ball joints and out underneath the shelf. Sufficient wire is used to allow the shelf to be raised or pulled out of the box. The safelight in the center is mounted in a rigid fitting. Holes are punched around the lamp sockets for the circulation of air.

(d) The handle

The handle is made of hard wood, hinged at the back with a large hinge which has a removable hinge pin. It is equipped with springs which press on the sections of the platen at the center of each section. This action transfers the pressure evenly to the paper. A piece of belt lacing is used between the handle and one section of the platen, to lift the platen when the pressure of the springs is released as the handle is raised.

The handle contact of the master switch is set to enter the hole in the switch and to make contact when the springs are fully compressed. This same instant, the catch on the handle snaps into its keeper and holds the handle down until released.

(e) Master switch and wiring diagram

In addition to the wiring diagram, a drawing of the master switch is shown because, finding nothing available at the electrical shop for this purpose, I was forced to build one.

A piece of spring brass, one thirty second by one quarter inches wide, two strips of insulating material (hard rubber, bakelite or fibre will do), a strip of one sixteenth of an inch sheet steel and a few No. 6 machine screws and nuts constitute the material required. The handle contact is made from the same spring brass, looped and soldered to a screw plate.

The wires from the individual lamp switches are soldered to one side of the master switch and one side of the line to the other. Each printing lamp is wired to one of these individual switches and to the line on the other side. In this way, each lamp may be switched off independently, and the remaining lamps will light when the master switch is closed. The safelight is wired directly across the line, and it can be turned off only at its socket.

THE TRIPOD

When the printer is used for making titles, a rigid support for the camera is necessary. This support or tripod should be made to hold the camera at the correct distance from the card and directly over the center of it.

The distance from the card depends on the focal length of the lens and the size of the card that is used.

My outfit was built for a 20mm. lens and a five by six and five eighths inch card. This card size was used so that five by seven inch standard negatives could be used as backgrounds for the titles.

The tripod is made of hard wood, and it consists of two right angle triangles, hinged at the back. The bottoms of the triangles are provided with pins which fit into screw plates on the sides of the box, insuring the correct centering of the tripod, once the work

A ground glass prism can be used to check the focus in some cameras

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of lining up is completed. A steel plate, fastened at the top of the tripod, carries a tripod screw and guides which hold the camera in line. The inside of the tripod is painted with dead black paint.

LINING UP THE TRIPOD

Before the camera guides are permanently fixed in place, the tripod should be mounted on the box with the camera attached, so that you can see if it lines up properly.

An easy way to check the alignment is to use a small level and a plumb bob. First, make sure that the printing glass is level in both directions. Then check the camera to be sure that it is perpendicular to the glass. The camera guides can now be located permanently in place on the tripod. After this is done, the plumb line can be dropped from the lens, giving the center of the card on the printing glass. The side of the card should be parallel to the side of the camera. A small strip of film should be exposed in the camera before the card is finally located, as it may be necessary to shift it slightly.

FOCUSING LENS

If the lens through which the titles are to be made is not in a focusing mount, it may be focused by unscrewing it slightly in its mount on the camera.

A ground glass prism may be used with some cameras, to check this focus. The prism is placed with the ground glass side on the film aperture, and the focus is observed on the side with the aid of a low power magnifying glass. Unscrew the lens until the image is sharp, then make a washer to fit between the lens and the camera, to hold it in this position. It may be necessary to remove the film gate before the prism can be used, as was the case with the camera in the illustration.

Mat on the printing glass locates correct position of the title card

The lens is focused on the ruled card which was used to line up the camera. The cross lines on the card may be observed in the prism while one focuses, and they will give you an additional check on the centering of the card.

Using the card for a title, take a short strip of film and develop it as a final check on focusing and centering the card.

MAKING TITLES

When titles are made, the platen and handle are removed and the tripod is put in place. The mat on the printing glass locates the correct position of the title card or negative. The camera is fastened in position on the tripod, and it is loaded with positive film.

A special contact for use in the master switch is used to light the lamps. It consists of a loop of spring brass, with some electrician's tape wrapped around the end to form a handle. It is kept on the front of the box, hung on a staple.

When you use negatives for backgrounds, as much care should be taken to arrange the lighting evenly behind the negative as is done for contact printing. If care is not taken, the thin parts of the negative will be overexposed and the heavy parts underexposed. You always should be careful not to overexpose, as overexposure tends to make titles muddy and flat.

A museum comes to life

[Continued from page 10]

and utility through the generosity of John D. Rockefeller, jr. The unprecedented scale of operation and the degree of historical accuracy and attention to detail created in effect a magnificent stage. The spark of life—18th Century life, that is—alone was missing. This situation was both an invitation and a challenge to the screen.

The camera crew found in Williamsburg a situation that was unique for its purpose. Not sets in the usual manner, nor a single completely restored old building, but an entire village (an area measured in miles) constitute the three dimensional substances of the 18th Century town. It might be necessary to clear out a few tourists in modern dress or to remove an occasional automobile, but otherwise the camera could be pointed in any direction, and the result would be faultlessly period in character. The combination of electric power lines distributed throughout the village in a concealed underground system and the perfect reproduction of 18th Century Williamsburg provide an opportunity for photography without parallel. Artificial lighting, a necessity where interiors are involved, was used on an especially large scale in filming this picture, since most 18th Century houses feature dark panelled walls in time stained pine or walnut. The large and imposing stairwell in the Governor's Palace, for instance, which the Governor's lady descends in one scene, is panelled in walnut, and it is so large that lighting it required every available lighting unit and taxed the capacity of the power source.

The lighting equipment consisted of twenty three Victors using No. 4 Photofloods, six especially constructed banks for flooding, made up of eight unit No. 1 Photofloods with reflectors, and four B and M spotlights. Few scenes, of course, required the use of all this equipment. In addition to the Governor's Palace, however, long shots of the stable, kitchen, dining room, living room and jail would have been impossible without it.

In the preparation of the script, the usual procedure was reversed. Instead of arbitarily preparing a continuity on the general subject of the 18th Century and building sets on which to stage it, the script was adapted to available locations in Williamsburg as it exists today. This approach determined the chronological order of the film's continuity—the morning to night pattern—of a day in the life of a few typical colonists.

No attempt was made to dramatize the subject. The objective was to employ the motion picture medium to explore the past as an intelligent modern observer uses the camera to explore a foreign land. The plan was to project the camera through time, as it were, instead of space.

It was assumed that the predominant interest of the living is in *life* and the infinitely varied ways in which it is lived, and life is not to be staged. The effect we sought, therefore, was one of unrehearsed naturalness, or as the "documentary" boys phrase it, "the creative interpretation of reality." Successful "documentation" becomes the problem of the observer who, within the limitations of his equipment, mental and material, should undertake to record the world as he finds it.

In contrast to the usually static museum exhibit or the equally undesirable formal demonstration, with its suggestion of dictatorial restraint, we undertook simply to record the subject in such a fashion as to allow the spectator the pleasure of discovering for himself the nature and characteristic details of 18th Century life — the streets, the houses, the people, their clothing, their manners and customs, their tools and utensils and, more importantly, the way in which these things were used.

The script was developed in the closest cooperation with the Williamsburg research staff, and the sets were arranged under the supervision of the curator who was, of course, responsible for their historical accuracy. The professional historian is usually familiar with the general characteristics of the period in which he specializes, but a project involving the recreation of an actual location, and the appropriate action or performance associated with it, presents many unusual problems. For there are gaps, a whole lot of them, in our knowledge of the past.

We may know, for instance, that a particular piece of equipment was used for shucking corn, but how was it used, how did it work? This was precisely the objective of the film. Who, where, what, why and when were not enough, *how* was the new factor that we were seeking. The staggering difficulties of such an unaided investigation were minimized by the expert knowledge and assistance of the research staff, who, as a result of their work in the restoration of Williamsburg, are regarded generally as the outstanding authorities in this field of research.

Another factor of inestimable value in the production of the film was the presence at Williamsburg of a group of people who, through special training and long habit, have become a part of the 18th Century scene. These people are the craftsmen and the hostesses, the former operating the shops and the latter receiving guests in the various exhibition buildings of the restoration. Conditioned through long practices in the clothes, manners, customs and trades of the 18th Century, these individuals have acquired a self possession and poise that, from the practical viewpoint of this kind of picture taking, enable them to perform to greater advantage than would professional actors.

Along with everybody else in the modern world, these folks, however, had not escaped the influence of Hollywood. Normally capable of providing a performance that probably is available nowhere else in the world—18th Century citizens at home—they became representative products of "fan" magazines instantly at the first mention of motion pictures. Here, as in every other situation, successful interpretation depends on the skill of the observer, the recorder. The difficulty was overcome by the simple device of restricting the opportunity for anybody to "act."

Naturalness, unaffected performance, was the objective of the film, and limiting the action strictly to situations in which the subject performed automatically, through habit, rather than at direction, eliminated the hazards of "camera mugging" and self consciousness. This procedure has the advantage of providing an authenticity that is impossible to achieve by any other means. There is no chance of misrepresentation; the cabinet maker looks and acts like a cabinet maker because he is one, and the same is true of the blacksmith, the cook and the gaoler. As for the boy who plays the rôle of Cuffee, the slave who prepares the waffles in the film, he has been making these delicacies regularly (on an electric waffle iron) for guests of the present day Williamsburg Lodge.

Recording a day in the life of a prosperous cabinet maker, one of Williamsburg's most useful and respected citizens, the film opens with a sequence of the early morning chores of the household's slaves, at the well and woodyard, in the stable, at the dairy, in the smokehouse and in the kitchen. Characteristically 18th Century food and its preparation, including the use of kitchen and fireplace utensils, are shown in especially vivid and complete detail. After a hearty breakfast, the cabinet maker and his son set off for the shop, where, under the direction of the master, the techniques of an 18th Century handicraft, from the original designs, materials, tools and methods to the finished product, are featured at every significant stage by full screen closeups.

One of the cabinet maker's patrons is the Governor to whom we are informally introduced as he is at work with his secretary in the office of the Palace. Upstairs in her chamber, the Governor's lady prepares for a public appearance. Completing her use of the accessories of an 18th Century dressing table, she joins the Governor and together they go by coach to inspect a new desk, just finished for them at the cabinet maker's shop.

So through the day, the camera, the commentary and the music reveal the significance of many a commonplace of 18th Century life. Many of the institutions of the time, the blacksmith's shop, the inn and gaol, are shown in their actual relation to the social and economic pattern of the period. In the cabinet maker's home, in the evening, there is music on the harpsichord and candlelight; there are games and homework for the youngsters, spinning and weaving for Mother and Grandmother, as the head of the family pores over a copy of the Virginia Gazette. In this manner, the record of an 18th Century day is concluded.

The use of an off stage commentary was considered a positive advantage, and it eliminated many difficult problems as well. For instance, how did the people of the 18th Century talk? No one knows, for language changes in every generation, and many words that we use today were not pronounced or accented in the 18th Century as they are at present. Secondly, since the subject of the film involved only the commonplace in situations, dialog would

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necessarily have been restricted to idle small talk. An off stage commentary provided the advantage of supplementing the visual content with an account of significantly related information from a 20th Century point of view, impossible to provide by any other means.

We should like to think that *Eighteenth Century Life in Williamsburg, Virginia* will serve as an example for both amateur and professional, since the large number and widely scattered museums of art and history and the innumerable national shrines provide an inviting field for applied intelligence in observation and interpretation.

In days gone by, the relative popularity and success of amateur theatricals came principally because of a lack of competition. Outside the metropolitan areas, first class performers in the legitimate theatre appeared so infrequently that critical standards sagged to the advantage of the amateur. The motion picture, however, has changed all that. True, amateurs have produced many notable photoplays, and the opportunity for further experiment in this field should inspire them to continue. However, without the mechanical and technical resources of the professional, competition in this field involves maximum difficulties for the amateur.

It would seem to be much more practical for the amateur to work within the range of his own experience, which is often considerable, and his immediate environment, which to the trained eye will reveal material in abundance. "Documenting" the world outside your door can be at once an interesting and socially desirable occupation.

The restoration of Williamsburg illustrates vividly the fact that our knowledge of the past depends almost entirely upon the record of the printed or written word, the building stone or monument — mute evidence indeed in contrast to the power of the screen. Yet there is comparatively little to indicate that the scholar and historian of tomorrow will have much more as a record of today as far as the motion picture is concerned. Certainly, there will be very little from Hollywood.

It is this situation which constitutes an important opportunity for the amateur. If a simple unrehearsed record of the routine procedure of day to day 18th Century existence is of interest, and the reception of *Eighteenth Century Life in Williamsburg, Virginia* indicates that it is, it is certainly not unreasonable to conclude that the present day amateur cinematographer might do well to look about him with a view to interpreting his own environment, not alone for his personal satisfaction, but for the benefit in the future of those who otherwise will be without a first hand knowledge of *this* life and *these* times.

A new club exercise

[Continued from page 15]

3. *Semi-closeup.* Slow fade in. The mimeograph machine turns out copy on a club letterhead. Dissolve to:

4. *Closeup.* A letter, which reads as follows:

> Dear Member:
>
> I am happy to inform you that Clark Able is now well enough to take part in filming the last scene of the Club film. Please be punctual at our Wednesday meeting, because Mr. Able has made arrangements to take a plane for Florida the moment he has finished his scene. Since he will spend three months in Miami recuperating, we must be sure that the picture is completed on Wednesday.
>
> Cordially,
> President.

Fade out.

5. *Medium shot.* Fade in. The studio in disorder. Script girl, director and cameraman are in their places, and the director claps for order.

6. *Medium shot.* Another view of Scene 5. The director waves the actors to their places for the marriage scene.

7. *Closeup.* The director points toward the electrician.

8. *Closeup.* A hand throws a switch.

9. *Medium shot.* The scene lights up.

10. *Medium shot.* The director points toward the cameraman.

11.*Closeup.* The cameraman nods assent. He says, "OK."

12. *Medium shot.* The director points toward the scene number boy, who enters, holds the scene slate up before the camera and leaves the scene.

13. *Medium shot.* A view with part of the camera showing. The director and script girl are in side foreground. The minister is marrying the couple, and there is business of directors and actors.

14. *Medium shot.* A shot from the viewpoint of the actors, looking toward the director and including the script girl and cameraman. Apparently the scene is being completed. The girl closes the script, the director waves his hands to cut and gets up. The cameraman leaves the camera.

15. *Semi long shot.* The director and others help Able into his coat and thank him. He waves goodbye.

16. *Medium shot.* The group waves back.

17. *Medium shot.* A rear view (side) of Able going out the door, with members carrying his bags.

18. *Medium shot.* Members come back into the room, chatting in groups.

19. *Closeup.* One of the groups, including the director and two members talking.

20. *Closeup.* The director's face, as he says:

Title. *"Now we'll have our picture ready in time for the contest."*

21. *Medium shot.* Same as scene 19, as the director finishes talking. People with him indicate agreement.

22. *Medium shot.* The studio and set being dismantled. The cameraman goes over to the camera and starts to lower the tripod legs.

23. *Medium shot.* The cameraman starts to unscrew the camera from the tripod and suddenly stops, stunned.

24. *Closeup.* The cameraman's face. It is horror stricken.

25. *Closeup.* From a low viewpoint, a series of quick shots shows dismay on the other faces. End with the director's face as he appears to be swearing.

26. *Closeup.* Same as Scene 24. The cameraman, with his hand to his mouth, very weakly says:

Title (in very small type). *"I forgot to remove it when we started."*

27. *Extreme closeup.* A side view of the camera with the lens cap on the lens. The camera slowly is turned around to a full front view, as "The End" slowly fades in over the front of the camera.

Although the introductory section (Scenes 1 to 4) is handled here by means of letters, to save time and film, you might handle the introduction by portraying the actual events described in the letters. A printing press, hektograph or typewriter may be substituted for the mimeograph machine. The titles. *Six weeks later* and *The End.* should be printed in white on a black matte surface. so that they may be double exposed on the scenes.

All successive stages in the film's production, including the camera work, lighting, editing and titling, may be made the subjects of cooperative planning, effected at regular meetings. If members are provided with individual copies, the first meeting might well be devoted to breaking down the scenario into a shooting script. Thus scenes calling for identical or nearly identical characters, subjects, angles or lighting might be grouped for filming on the same evening, regardless of the fact that these sequences do not correspond to the story's continuity. It would be advantageous, also, to provide all members with copies of the shooting script, so that each person might follow the action closely.

The production crew should consist of the following as a minimum—two men for each camera used, four electricians, two property men, one director and assistant, two script men (one keeping a record of clothing worn by main characters, the other recording lighting diagrams, camera viewpoints, meter readings, distances and other technical data) and one supervisor in complete charge of the entire production. All otherwise not assigned to specific jobs should constitute the actors and extras. In any event, the organization should be so arranged as to permit active participation by a maximum number.

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> ### *RIGHT ANGLE, WRONG ANGLE*
>
> **Never film a moving subject crossing the camera field at right angles to the camera lens. The effect on the screen is unpleasant for two reasons: (a) the subject will appear to "dither" or vibrate like a moving scene of a picket fence and (b) the composition of the scene is bound to be bad. The correction is easy; shift the camera viewpoint so that the subject crosses the camera field at a diagonal angle.**

South of the Border, 4 reels, 16mm. sound on film, color, running 40 minutes; produced by Walt Disney for the Coordinator of Inter-American Affairs.

OFFERED TO: groups *(service charge, fifty cents)*.

AVAILABLE FROM: Y.M.C.A. Motion Picture Bureaus, at 351 Turk Street, San Francisco, Calif.; 1700 Paterson Avenue, Dallas, Texas; 19 South LaSalle Street, Chicago, Ill.; 347 Madison Avenue, New York, N. Y.

South of the Border presents through cartoons and live action a record of impressions and experiences of Walt Disney and some of his staff on their South American trip. The familiar Disney characters appear in the film, and many places of interest are pictured, as are the people and their customs.

Winning Your Wings, 16mm. sound on film, black and white, running 18 minutes; produced by Warner Brothers for the Office of War Information.

OFFERED TO: groups.

AVAILABLE FROM: 236 educational and commercial distributors in the United States, Alaska and Hawaii. Write directly to your local film library or distributor.

Winning Your Wings is an inspiring picture dedicated to the Army Air Forces. Lieutenant James Stewart of the Army Air Forces explains the work of this branch of the service. Requirements for enlistment and reasons for volunteering are given.

Points for Pedalers, 16mm. sound on film, black and white, running 11 minutes; produced by Aetna Life Affiliated Companies.

OFFERED TO: groups.

AVAILABLE FROM: Safety Education Department, Aetna Life Insurance Company, Hartford, Conn.

Points for Pedalers shows the vital part that bicycles are playing in relieving wartime transportation problems. Proper riding position, the correct distance from the seat to the pedals and the proper adjustment of the handlebars are some of the points that are stressed to insure safety. A practical test of cycling ability is demonstrated, and instructions in the observation of traffic rules are given.

A Modern Zeus, 1 reel, 16mm. sound on film, black and white; produced by General Electric.

OFFERED TO: groups.

AVAILABLE FROM: Visual Instruction Section, General Electric Company, Schenectady, N. Y.

A Modern Zeus illustrates the scientific study of lightning as it has progressed through the past few decades. Early superstitions concerning lightning are shown, and the protective devices that man has built in recent years, to curb the destructive force of lightning, are explained.

Modern Steel and Wire Mills, 2 reels, 16mm. sound on film, black and white; produced by C. L. Venard.

OFFERED TO: groups.

AVAILABLE FROM: C. L. Venard, 702 South Adams Street, Peoria, Ill.

Modern Steel and Wire Mills is an impressive record of a trip through one of America's great steel mills. Huge open hearth furnaces are shown in operation. Scrap metal and pig iron can be seen converted into molten metal and poured out to be made into fence wire.

Choose to Live, 16mm. sound on film, black and white, running 16 minutes; produced for the United States Public Health Service.

OFFERED TO: groups.

AVAILABLE FROM: Surgeon General, United States Public Health Service, Bethesda 14, Md.

Choose to Live is the dramatic story of one woman's victory over cancer. The film touches on cancer's danger signals, diagnosis, X-ray, radium and surgical treatments in modern hospitals. Current scientific research at the National Cancer Institute is shown.

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How to add sound to a movie

[Continued from page 13]

After the film is shot, studios invariably make a work print of all useful footage before editing. The work print is edited and reedited and rehearsed with the narration, and not until then is the original edited to match the work print.

However, amateur movie makers are accustomed to handling original film, and there is no more reason for making a work print at this stage in the case of a sound film than in the case of a silent one. The next step for the amateur then would be to edit his picture.

After he has finished the final editing, he should make a new scene list—the scene descriptions being just long enough to identify the shots. Then, he should time each shot, or measure its footage. The description with scene length is typed down one half of a sheet of paper thus:

57. Seedling in nursery...	4 ft.
58. Sapling fir	3½ ft.
59. Mature fir	4 ft.
60. Dead tree, bleached branches..........	5 ft.

On the blank half of the paper, the final narration can be written on the basis of an extreme maximum of four words to the foot of scene length. There is no harm in writing brief or scant narration, but there is great danger of writing too full or lengthy narration. If the commentator must race to read the narration before the scene goes off the screen, the audience will lose the point of both picture and words.

At this stage, you may want to amplify some points in the narration and to polish other sections. After the work is completed, you can rehearse the narration against the film, but be sure that the film is projected at twenty four frames a second. Rehearsal may convince you that the sense of some of the commentary should be changed or that further polishing is necessary. You are likely to find that you have written too much and that you must say less.

Now is the time to select your music. But, here you encounter difficulty, for studios will not rerecord the copyright phonograph records that you can use in a dual turntable presentation. You must choose music that is available through the studio or from sound track or phonograph record services that own discs, the recording privilege for which can be sold.

However, you need only opening and closing selections if your film is to be presented with commentary. The simultaneous combination of voice and music defeats the purpose of both except in very special cases. This point is particularly true of films whose commentary is intended to instruct or inform. Music during long pauses in the body of the narration may be very effective, depending upon the nature of the film.

When you get in touch with the studio, before the sound recordist will rehearse your picture, he will insist upon having a work print. Since a work print is necessary in the final scoring, it is wise to get in touch with the studio just after your final editing and before you rehearse your film with your narration and music. Then, you can have a work print made and use it for rehearsals, thus saving wear and tear on the original.

The work or scratch print is simply the cheapest black and white duplicate of your film that it is possible to make. Its cost is very low, and it is made without light changes or compensation; so, it is entirely useless as an exhibition print. Sometimes, it is negative and usually, if it is a reversal print or positive, it carries a large X cross over the image.

However, the work or scratch print is clear enough so that you can follow the picture in rehearsing the narration and music, and it will do for a guide in the studio when the picture is scored.

At this point, you must decide whether you will read the narration yourself or hire a professional commentator to do the work for you. If the film is not a personal one, it is far better to use the services of a man experienced in radio or movie commentation. Prices are reasonable for small jobs, and the studio has sample voice recordings from which you can pick your man.

The chief cost in recording is studio time, for, when you are in the studio, you are using the services of a complete staff and the entire recording facilities of the place, even if your job is a simple one. Therefore, it is imperative that your narration and sound effects be exact and fully rehearsed before you go to the studio.

When the film reaches the studio, the narrator rehearses the script once or twice against the work print, which is screened so that he can see it as he reads.

While he is doing this job, the recordist or sound engineer listens, tests microphone placement and the musical score so that he can mix the voice and music perfectly and get exact synchronization.

Then the recording begins. The sound is recorded on negative film, called "track," which is exposed to the sound synchronously with the projection of the work print that guides the narrator as he reads.

As the recording is made, an acetate disc is also cut, so that, at the end of the recording, the sound engineer, the narrator and the producer himself, if he is present, can listen to a play back. If "flubs," errors in pronunciation or errors in synchronization are detected, the recording is done all over again immediately.

After the recording is completed, the negative of the sound track is developed, and it can be played on a film phonograph for the producer who will approve the track or ask for a retake. Negatives of sound tracks should be played only once or twice.

If the original film is a black and white reversal or Kodachrome, the studio next has a positive of the track made, and this is printed in a laboratory together with the picture. That is, both are printed on a new film strip, producing a print that combines both picture and sound. If the original film is a negative, or if a duplicate negative has been made from a reversal original, the positive of the track need not be made, of course.

This latter procedure need not concern the movie maker, for he should plan to purchase the services of the laboratory from the point of recording to the completed print, allowing the studio to deal with the laboratory and processing stations. This service usually is sold as a unit, but the unit does not include preparation of script, planning narration to fit the picture and, in general, getting the picture ready for post recording. These things the movie maker should do for himself.

If one has worked originally with black and white reversal, the final sound print will be a duplicate, with the sound track added. The quality is equal to that of an ordinary duplicate. If one has a duplicate negative made, the final print will be a positive. Duplicate negatives give beautiful results, even though the final print is one step further away from the original.

If the original picture is Kodachrome, the final sound print will be a Kodachrome duplicate with a sound track added. This process also gives surprisingly good results. In general, 16mm. laboratory work and processing have reached a point that any process that is used commercially will give good exhibition prints.

Studios and laboratories today are capable of producing a first class 16mm. sound picture with a clean, clear track that faithfully reproduces music and voice combined with an excellent duplicate of the picture.

When you have a sound print made, you can save your original reversal picture and your sound track, and, in the future, you can have as many prints made as you wish, at a cost only slightly in excess of an ordinary silent duplicate.

Fun in a family film

[Continued from page 9]

side to run through *The Marine Hymn.*

The next few lessons are covered simply by showing on the music rest such old favorites as *When Day is Done, Stardust, Smoke Gets in Your Eyes, Sunrise Serenade, The World is Waiting for the Sunrise* and *Manhattan Serenade.* White numbers were double exposed over each sheet, signifying the lesson it represented.

Ah! Now comes the reward for faithfully fulfilling the correspondence course contract—a free sheet of music worth thirty five cents—no other than *The St. Louis Blues.*

The scene changes to our pianist preparing for a big event. He is peering into the bathroom mirror, contemplating shaving off the light fuzz appearing on the upper lip. He decides against it, combs through his hair once more and seems quite satisfied with the results.

The big night arrives. At the piano, neatly attired and appearing exceedingly well groomed, Don touches the keys to play *A Pretty Girl is Like a Melody.* An adorable sweater girl appears over his shoulder, then another adorable and yet another. Indeed, he is popular! The life of the party! Just as the advertisement had promised.

Now the camera swings to the top of the stairs, to catch a view of his two buddies who are in a piteous mood. They do not stand a chance with the fair sex because they cannot play the piano à la Eddie Duchin or Frankie Carle.

To add to their misery, the three sweet things surround our young genius and, as he comes up for air, he tries to wipe the lipstick from his face. He winks to the audience as if to say, "How am I doing?"

Here the picture ends, leaving the impression that this is the end for the audience, but only the beginning of things for Don.

The next question was, would I be able to make the film I wanted with my camera? It is a 16mm. Ciné-Kodak B with a universal $f/3.5$ lens. It is of 1927 vintage, and the only two features it can boast are a portrait attachment, which allows for closeups from two to five feet, and an owner who expects it to do all the tricks of costlier cameras.

All the double exposures I made the hard way, by retiring to a dark closet to rewind the film by hand to the desired starting frame. Instead of making notches, it was easier to run a needle and silk thread through a sprocket hole, securely tying a tight knot and cutting the ends closely. Tiny knots are much easier to find than are notches snipped with scissors. I find that sometimes the film will break at the loops, if cuts are made too deeply, which can cause the camera to jam. Since the processing station must cut away all incisions made on the film edge, the knotting method saves splicing labor and speeds up film delivery. With a little threading practice in the dark, the fingers become quite deft; if your hands are very dry, the film can withstand a reasonable amount of handling.

Fades were made chemically, only because the old camera is flush at the lens front, and there is no place to attach a fader. The f stop indicator is at one side and drops into a groove at each stop. There is no chance for a smooth fade anywhere. Adhesive tape comes to the rescue when I wish to attach a filter, which makes the camera look like a casualty all stuck up with tape.

With an $f/3.5$ lens, it is best to concentrate on close shots when one shoots with artificial lighting. Six No. 2 Photofloods will provide sufficient light, but one must remember to throw the rest of the house into an unofficial blackout to avoid blowing a fuse.

Need anything be said about always using a tripod? I know that I had rather miss a shot than to get one that turns out to be unsteady.

The titler was handy to use on close scenes that called for perfect centering. The camera was fastened to it, and some shots were made through its eight by ten inch title field.

The lead title was plain, in keeping with the subject. There is a fade in on a large blackboard with white chalk writing. The board rests on a maple desk, directly above the boy's head. The angle at which it is placed gives it a little smartness and keeps it from being just another ordinary setting. From the view of the title, the camera "pans" downward to the first scene, and the story gets off to a quick start with no time wasted.

One subtitle which reads, *This is Your Certificate of Merit and One Free Lesson for Prompt Payments,* appears to be a genuine printed job. For this title, I used several styles of white metal Knight letters. I arranged them on a cardboard and resorted to a photostat machine. However, everybody is not so fortunate as to have access to a photo copying outfit to enlarge or reduce letters and pictures to fit a titler.

Don's playing was recorded at a professional sound studio after completion of the movie. These records did not turn out well because that company's piano was in poor condition. An amateur sound man brought his equipment into our home, where recordings were made from the baby grand. The first set was excellent, considering that the piano is the hardest instrument to record. Two more original sets, not copies, were made for "spares" for pro-

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■ 8MM RENTALS: Sales, exchanges, trade-ins. All latest releases. New and used prints. RIEDEL FILMS, Dept MM-144, 3207 Joslyn Rd., Cleveland 11, Ohio.

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■ WANTED: used 8mm. films, ANY subject, except personal, 50 to 200 ft. Name price, title, length, in letter only. DR. LESTON W. BETTS. 1708 Atlantic Ave., Atlantic City, N. J.

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■ HELP wanted—male. Managers wanted for 16mm. sound film libraries, experienced, draft exempt. State age and full particulars. BOX 248, MOVIE MAKERS.

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tection against irreparable damage to any of the discs.

It becomes more difficult each day to buy suitable professional records for background music, as the supply diminishes and it is not replenished by the manufacturer. I haunted record shops for days to find the right finale music for *Lend Me Your Ear* and had to take something that I did not want at all. Now, I find that, when the picture is shown, at this point the audience laughs so heartily that not a bit of the music can be heard.

The visits of the postman serve as a "running gag" and add a bit of welcome humor. On his first appearance, he has to retrieve his own pencil and receipt carelessly dropped by Don. Next, he stands under the basket as the basketball comes through, landing squarely on his head; under the apple tree, a pail of crabapples drops heavily on his hat. The last time that he is seen, the bicycle falls against him. By this time, he is so angry and his language so shocking, that it is better that the film is silent. The "running gag" always keeps the audience wondering what new danger will befall this poor soul. His uniform is authentic, but close inspection will reveal a substitute badge on his hat, which is a junior detective emblem from the ten cent store. It seems that Federal badges, as well as money, are not permitted to be filmed promiscuously.

A few amusing things come back to me. When I saw an advertisement for easy lessons, I did write for literature to get information on how this type of music house operates. Letters are still coming in begging me to take the course and telling what a golden opportunity is passing me by.

When the question came up about how the telltale lipstick smears were to be transferred to Don's face, as his mother, I offered to place them on his cheeks. But he thought that the pretty girls should kiss him to make the scene more realistic.

A thing which struck me funny when it really was tragic was the fact that the camera and lights were perpetually set up for shooting, although the actors were never on hand. The children were on the school shift and the letter carrier on the night shift. I was lucky to be favored with a half hour's filming at any one time.

How I enjoyed working with these young people! They were so natural. For adding charm to the story, much credit belongs to the young ladies, Dolores De Camara, Eleanor Misun and Edith Boehm. For pathos, Edward Paeschke and Kenneth Klabunde gave excellent support. For friendly humor, Ervin Koepfle, our postman pro tem, deserves mention. Being one of the family, F. Don Niedermeyer is always ready to oblige.

It is interesting to discover where this hobby of cinematography may lead. It has given me an interesting position in the photographic laboratory of one of the largest steel plants in Milwaukee. In this defense plant, under the guidance of expert photographers in all fields, I can glean much knowledge which can be adapted to movie making.

While the war lasts, it is right to use old equipment so that the government has all the supplies it needs, although someday I should like to own the finest camera built. For the present, I shall value my Cine B which was the sole means of making a picture considered worthy of the Hiram Percy Maxim Memorial Award, the honor of honors.

News of the industry

[Continued from page 24]

for betting. After the race was shown, winning numbers were posted, and servicemen with lucky numbers were given prizes of cigarettes, game sets and leather picture frames.

This film party was the first in a series for canteens planned by Official Films.

McNabb addresses P.M.D.A.

At a Chicago meeting of the Photographic Manufacturers and Distributors Association, J. H. McNabb, ACL, president and treasurer of the Bell & Howell Company, delivered an important address, titled *Ethics in Postwar Merchandising*, in which the photographic industry was designated as one of the great enterprises in the United States. In this speech, Mr. McNabb discussed trade diversion practices, distribution problems and price cutting and made interesting observations on the duties of the retailer to the consumer and the evils of government control. He urged that the manufacturer maintain the privilege and the power to establish and control his own merchandising structure.

Mr. McNabb recommended forums to educate employers and employees in the advantages of free private enterprise. Possession and postwar reallocation of government surplus materials was the subject of some conjecture, and theories for the closer coordination of distribution methods were advanced. Mr. McNabb said, "I have (felt) from the very inception of my interest in photography that there is plenty of room for all who have ideas for an industry that is still in its infancy." He also said that " . . . the photographic industry, with a little vision, could easily be outstanding in its ability to govern itself without the necessity of regulatory government measures."

The following statement of Mr. McNabb's code of ethics for the photographic industry concluded the address.

"To establish America's photographic industry on a bedrock foundation, to avoid those pitfalls which experience has taught us lead only to unprofitable results for all concerned, and to insure the unity of purpose which is indispensable in elevating the photographic industry to its rightful place in our American economic system, I present this code of ethics which will serve as a guide to all of us who are entrusted with the responsibility today for establishing trade practices which will prevail tomorrow:

1. To select, as elements of our distribution system, only organizations or individuals qualified *for the tasks they are to perform*, not merely qualified by purchasing power.
2. To select, for our products, methods of distribution which will provide fair and reasonable profits for those who participate in this distribution.
3. To adhere strictly to these chosen channels of distribution without recourse to subterfuges or exceptions.
4. To extend to all who participate in the distribution of our merchandise, and who occupy a similar place in this distribution structure, identical terms and privileges.
5. To represent our products for what they are, without recourse to unfavorable comparison, implication, or exaggerated claims.
6. To enter into agreements within legal limits relating to price maintenance and trade practices only with a sincere intention to conform with and to enforce the provisions of such agreements—without favoritism or partiality.
7. To set as our minimum production and distribution goal for the immediate postwar years 150 percent of our 1940 figures in order to absorb our proportionate share of the nation's employables and returned soldiers and to continue the expansion of our industry."

Ansco Effective January 1, America's oldest manufacturer of photographic materials has changed its name from Agfa Ansco to Ansco. This announcement was made jointly by George W. Burpee, president of General Aniline & Film Corporation, the parent organization, and G. Harrison Echols, Ansco's general manager. This company, founded in New York City more than one hundred years ago by Edward Anthony, was known for many years by the name of Ansco and is reverting to that name in recognition of the fact that Ansco is not associated in any way with any other company whose products carry the name Agfa.

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In keeping with government request for economy in the use of materials, the Ansco products will appear in the familiar Agfa Ansco packages until the present carton stock is exhausted.

Amateur clubs

[Continued from page 16]

followed by *Easter*, by Mr. Zimmerman; *Make Believe*, by Elmer Klug, ACL; *Life*, by Harold Last; *I'll Make My Own*, also by Mr. Last. Final ratings in the contest were assigned by the consulting staff of the Amateur Cinema League, following a selection of the top five entries in each class by members of the club.

Ten girls for N. Y. 8's

Members of the New York 8mm. Motion Picture Club, gathered recently in the Hotel Pennsylvania, were treated to a screening of *Ten Pretty Girls*, by Anchor O. Jensen, ACL, of Seattle, Wash., which was announced in the December Movie Makers as one of the Ten Best films of 1943. *The New York Eight*, bulletin of the club, had this to say of the film:"*Ten Pretty Girls* is gorgeous, glamorous Kodachrome, easily one of the best amateur movies of the year. . . . It should be shown far and wide, especially to some of our somewhat snooty friends in the 16mm. field."

Produce in Parkchester

Members of the Parchester Cine Club, in the Bronx, New York City, have divided temporarily into two groups for the competitive production of *Conscience* and *The Golf Ball Murder*, a pair of promised "chiller dillers." When both film stories have been completed, a première will be held at a regular club meeting, following which the dramas will be screened publicly for residents of the Parkchester community. Feature of a late group gathering was a quiz program in which the members tried to "stump" a board of experts composed of Herman Getler, George Engledrum and Jesse Geisler. Winners were treated to a free soda following the meeting.

ACL in Kansas City

Thirteen members of the Kansas City Amateur Movie Makers Club, in Missouri, joined the Amateur Cinema League at a recent meeting initiating a mass drive to enroll every member with the ACL. Gale H. Curtright, ACL, is in charge of the arrangements, which have been made at the special reduced club rate for League memberships on this basis. At the same gathering, Tom Tutt, club president, addressed the group on the care of your camera and lenses at extremes of temperature, with Arthur K. Oswalt, ACL, exposure meter expert from the United States Signal Corps, speaking on *The Use and Abuse of Your Meter*. Films seen on the club's screen were *Carolina Interlude* by John Lott, ACL, and *My Old Home Town*, by Mr. Curtright.

Titles for San Francisco

Titles and title boards were the subject of discussion and demonstration at a recent meeting of the Cinema Club of San Francisco, according to the report of Adaline Meinert, secretary. The president, Rudolph Arfsten, ACL, led the discussion, illustrating his points with equipment of his own design and with completed titles produced by Dr. Allyn Thatcher. Russell Pettingill has been appointed chairman of a committee to nominate candidates for the club's coming annual election. The group has decided to continue meetings in the Defender's Room of the Women's City Club, but will foregather for dinner now at the nearby Hotel Stewart.

Syracuse busy

Camera work and editing on *Bill Goes to Camp Woodland*, 1000 feet of 16mm. color, produced for the Onondaga Council of Boy Scouts by members of the Syracuse Movie Makers Association, have been completed, according to D. Lisle Conway, corresponding secretary. A closely synchronized narrative and musical score, recorded on disc, will round out the picture. In the meantime, assignments already have been made to members for their parts in *Wartime Syracuse*, a record picture planned for 8mm. filming.

Eights in Auckland

The Auckland Eight Movie Club, in New Zealand, concluded its fifth year of activity earlier this season with seventy seven members on the roster and a fine record of continued meetings, despite the wartime restrictions. From E. B. Ellerm, president of the group, comes a cordial invitation to all members of American armed forces sent to Auckland to drop in at a club meeting. Information may be had from Mr. Ellerm at the Leys Institute Public Library, Ponsonby W. 1, in Auckland.

Party for Minneapolis

Members and guests of the Minneapolis Cine Club enjoyed the traditional turkey and "fixin's" at the recent annual Christmas Party of that veteran group, gathered in the city's Hotel Leamington. Rome Riebeth was general chairman for the gathering, assisted by the following: G. L. Larson, arrangements and tickets; Dr. Maurice Lowe and Dr. Ted Glanz, projection; Lester Olsen and Oscar Haertl, sound; Dan Billman, ACL, Larry Clark, Fred Grabow and C. J. Ellison, program; John Flekke, Dr. William Profitt, Dr. Leonard Martin, ACL, and Mr. Riebeth, special effects. C. P. Ware served as Santa Claus.

Crowd for Edison

Nearly 650 members and guests of the Edison Camera Club, ACL, in Chicago, crowded the company's Marquette Auditorium for a recent screening of *Glacier National Park*, by Victor H. Sickinger, of the service and repair department. Mr. Sickinger's film, which is in 16mm. Kodachrome, runs nearly two hours and is accompanied by music on disc. At a later regular meeting, members of the Cine Group heard the Eastman Kodak lecture, *How Good Is A Motion Picture?*

Too old

Have you been carefully hoarding a roll or two of film for some important event and to discover suddenly that the film has become outdated? It happens to the best of us. Of course, nobody can tell just how a roll of outdated film will act. Its behavior depends on such things as temperature and humidity. If your film is only a month or two past date, don't worry about it. If it is as much as six months past due, you might very well wonder but you cannot be sure of the results. The best advice anybody can give you is to plan on its having lost a little speed. Just to be safe, give it one half stop more exposure than you would normally. Don't be surprised, either, if the pictures come out a little gray and flat, even if you have hit the exposure right on the nose. Nobody can predict what will happen, so do your shooting with your fingers crossed.

Working surface

If you are lucky enough to have a table or workbench which you can reserve for editing equipment, try covering it with linoleum and then applying either paste or liquid wax. The smooth, waxed surface is easy to clean, and there will be no excuse for having your film coils full of gritty dust which will make scratches.

FEW CHANGEOVERS

In presenting your movies with musical accompaniment and in using a double turntable, do not try to employ too many records. Changing from one to another causes a break in the musical continuity. If these breaks are numerous, the audience will be distracted by them. Two or three records, played all through their length, will give a more comfortable addition to your film than a dozen, from which short passages are taken.

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Revere Camera Company
Chicago, Illinois

PHOTOGRAPHY'S "SECOND FRONT"

He controls the Jeep with a Tenite steering wheel—strong, tough, and able to stand all climates. Your own car probably has a Tenite steering wheel, instrument panel, accessories.

More than a hundred war products now made of material developed for a better Kodak Film

FILM BASE IS A PLASTIC—one of the earliest. To make a better film, Kodak long ago began producing from cotton linters a "miracle material": cellulose acetate.

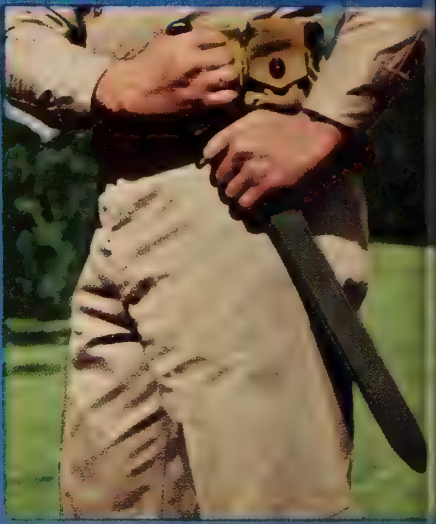
In the form of TENITE—made by Tennessee Eastman Corporation, a Kodak subsidiary—this plastic is tough as a steer's horn and lighter than wood. It can be molded under heat or pressure, or "machined" like lumber or metal. It can be clear transparent, or in an unlimited range of colors.

Tenite is molded into finished products at the fastest rate ever reached with plastics. It led to a minor "industrial revolution" before the war or wartime shortages were dreamed of . . .

Now it has more than a hundred war applications —not as a substitute, but as a superior material. As an extra advantage, it does supplant other "critical" materials.

A few war uses are illustrated . . . In a sense, they all started with photography—the ever-growing need for finer film . . . Eastman Kodak Company, Rochester, N. Y.

REMEMBER TORPEDO SQUADRON 8? . . . *how, knowing exactly what the odds against them were, this heroic band of 30 Navy fliers drove unswervingly into the massed fire of the Japanese fleet off Midway? And only one man survived? A stern example to us at home.* **BUY MORE WAR BONDS.**



His bayonet scabbard is Tenite—lighter, tougher, more easily cleaned . . . Cost is little more than half that of scabbards made with earlier materials.

Snake-bite kit supplied our troops by the Army Medical Corps includes vacuum pump—molded of Tenite—for extracting snake venom.

Doubles for brass—Molded of Tenite, this bugle once more raises the question, "What will plastics do next?" Before acceptance by the Army, it won the most critical ears by its tone and range.

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

TITLES WITHOUT A TITLER

WHY MOVIES MOVE

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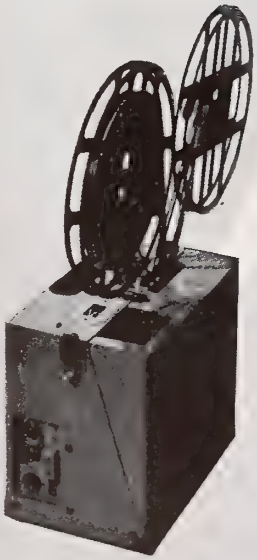

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THE DUTCH TRADITION portrays and goes beyond the Holland of tulips and windmills, cheese and wooden shoes. The film is distinctive for the clear presentation of the rise of modern Holland, its progress in industry and international relations. Nine times the winner of Nobel Prizes, the Dutch have also created something that is an outgrowth of their culture: a moral strength. That is the "Dutch Tradition". The people who reclaimed large areas of farm-land from the sea by bloodless conquest, also contributed to the founding and growth of America.

THE NETHERLANDS EAST INDIES are presented in a colorful exposition of the varied peoples, cultures and industries of these vital islands. The 70 million people of Java, Sumatra, Borneo, Bali, Celebes and 3,000 smaller islands, take an active part in the community life. The native arts and crafts are pictured; also the industries of world strategic importance: tin, oil, rubber, rice, spices and quinine.

THE NETHERLANDS WEST INDIES, still free to carry on the fight against the Axis, are a rich combination of modern industry and ancient island culture. Here, oil from Venezuela is refined in Aruba and Curacao; bauxite from Surinam supplies aluminum for planes. Dutch and U. S. troops stand guard.

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This film is a visual aid of lasting importance because it provides an integrated background for better understanding of the Netherlands and its international relations. This basic background, together with the portrayal of the Netherlands Fighting Forces all over the world, and the Dutch resistance at home, are combined in a United Nations film of stimulating impact.

THE DUTCH TRADITION should be shown at all types of meetings and rallies to aid the winning of the war. It is also ideally suited for classroom and assembly use. Wherever it is shown it will contribute to appreciation of, and closer relations with, our Dutch Allies.

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Directed By
JOHN FERNO

Produced by Mr. Ferno in cooperation with the Netherlands Information Bureau and The National Film Board of Canada.

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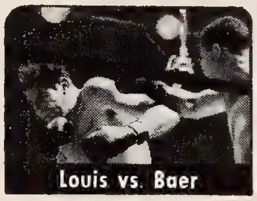

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MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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16mm. scene by Albert E. Sigal, ACL

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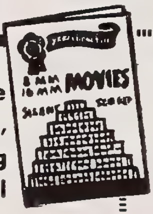

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WASHINGTON FILM NEWS

WILLIAM M. NELSON

ACETATE ALLIES

The term, "United Nations," covers a lot of territory. It means far more than a group of otherwise independent nations fighting on the same side to win a war. For behind a united war effort is a job of coordination that must be done with a deadly and unerring efficiency, a job of letting your allies in on what you are doing and what you are about to do and expecting the same sort of information in return. It means exchanging information and pooling ideas. It means letting people 10.000 miles away from you know about anything which will enable them to do the job of winning a war a little better than they have been doing it.

The job of coordination currently being done by the Allied Nations is too vast and difficult for any single human mind to comprehend. But the progress of the war indicates that it is being done thoroughly and well.

A good example of how the Allies are getting together and sharing their ideas can be found in Washington today, in the form of one of the largest film operations that has ever been undertaken—the United Nations Central Training Film Committee. This committee, sponsored jointly by the Army Signal Corps and the Navy Bureau of Aeronautics (which has charge of all Navy training films), has on hand more than 2000 training films made by the various military establishments of the United Nations. In terms of footage, it adds up to more than 5,000,000 feet of film; the figure includes both motion pictures and slide film strips. And the figures are growing daily.

Less than eighteen months old, the committee and its film library fill a vital need in coordinating training activities, for here, in one place, is a means by which representatives of Allied governments can keep up to date on the methods being used to train and safeguard military personnel and in operating, maintaining and understanding the use of vital war equipment.

While prints of the films are not lent from the library, it is becoming common practice to supply Allied nations with copies of many of our training films as they are released. As might be expected because of the common language, the most active exchange is between Great Britain and the United States.

So far, the United States has supplied most of the films to be found in the library—about 1300 subjects in all, of which 900 have come from United States Army studios. The British army and navy have been responsible for some 450 subjects, and smaller quantities are coming in steadily from other Allied nations.

About twenty five percent of our training film production is currently being used by the British. The Russian army is using many of our training films; as yet, we are using none of theirs. Likewise, much of the training of Chinese and Latin American armies is being done by United States films. Nearly 300 films have been scored in Spanish, Portuguese and Chinese by the Army Signal Corps alone; at present, Spanish is the most commonly used language for these films (aside from English, of course). A few films have been scored in French, with more coming up.

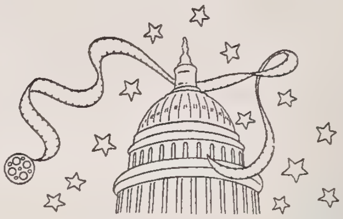
Distribution of the films that relate to the operation, maintenance and repair of United States ordnance equipment is closely tied in with lend lease. The more of this equipment sent to our Allies, the more films go with it. It is a vast improvement over World War I, where badly needed technical personnel often had to accompany new equipment to instruct others in its use.

A secondary, but none the less valuable, service performed by the committee is its maintenance of a central index of training films. This index, made available to all military training services, prevents duplication in production of training films, saving considerable expense and much even more valuable time.

Many of the films being made by our own and other military services are of a general educational nature, and they will be useful after the war. Others contain material of a historical nature that will be invaluable after the war. It is likely that, after the war, all the training films will be kept in archive vaults and will be made available to commercial film producers.

A comparison of the techniques used by various nations in making training films reveals that our films started out to be somewhat dry, expository and factual. British films contain considerably more humor and human interest; we are now following this pattern and are getting more humor and story ideas into our subjects—even the technical ones.

Both British and American films use professional actors in preference to actual military personnel, wherever possible, because it speeds production. Russian films are made the other way, with almost no professional talent; the Russian films are also strictly factual, with few human interest devices. This fact would seem to indicate that the Russian soldier is expected to cooperate with the films by trying to learn the subject, whereas in the English speaking nations the learning task is made a little easier by comic relief and an attempt at story type continuities. It is too early yet to tell which technique is more effective.



The committee's library reveals one further fact. Most of the training films being made today are produced on 35mm. film and are released on 16mm. reduction prints.

* * *

DISTAFF DISTRIBUTORS

From the commercial front comes the news that the draft is making vast inroads on entertainment film distributors and salesmen. Before the war, there were practically no women employed in these fields, but they are now very much in evidence. Reports indicate that the girls are doing a good job, too. We wonder how many of them, come peace, are going to prefer the kitchen to the screening room.

* * *

FILM STOCK EXPORTS

It looks very much as if the stocks of film in your local camera store have a chance of being increased.

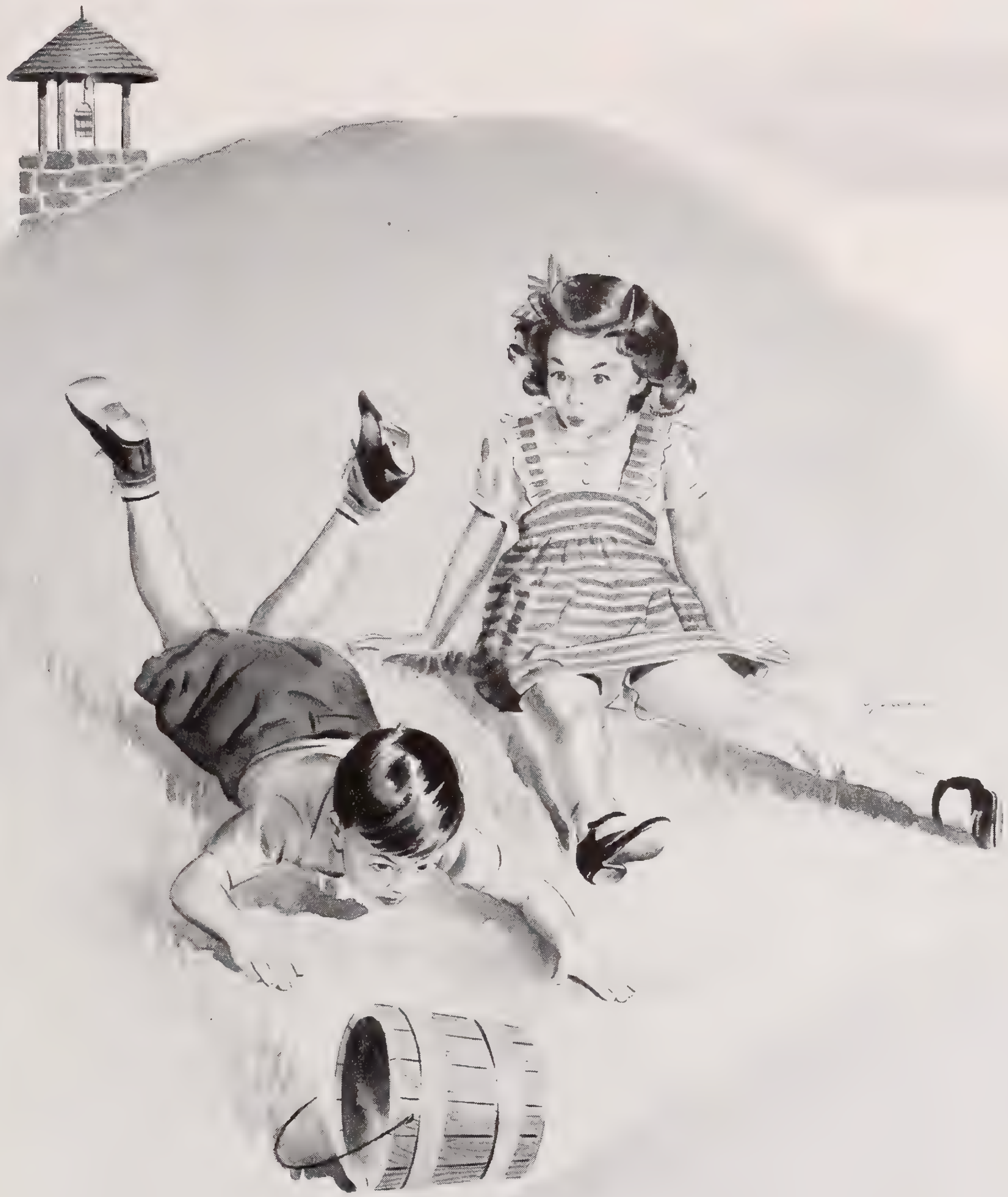
Last month, Harold Hopper of War Production Board's film division announced that there would be no further cuts in the allocation of raw film stock to the industry. While he said nothing about film for amateur use, it is our own private belief that this announcement is indicative of a trend that will, within two or three months, result in more film being made available for amateur use.

Almost at the same time, figures were released in another quarter, revealing that we had been sending less film abroad than most people in the industry, who had been doing a lot of shouting, thought we had.

The actual figures were kept secret for a long time. Now available, they show that the total amount of raw film stock, both 16mm. and 35mm., negative and positive, sent abroad during a two and a half year period after the war started, was 22,200,441 feet, valued at $456,489.

[Continued on page 71]

Tomorrow we'll see Jack and Jill again . . .



clearer and better with the finest in home movie equipment

After the war the adventures of countless "Jacks" and "Jills" will be recorded in *home movies,* more beautiful and thrilling than has ever before been possible. Improvements now planned for post-war Revere 8 mm. Cameras and Projectors will assure not only pictures of outstanding quality but greater ease of operation and versatility of performance. . . . *In the meantime,* to help win the peace that will permit these plans to become realities, Revere is intensively engaged in the production of an ever-increasing volume of precision-built war supplies.

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Closeups—What filmers are doing

After a busy summer of filming—much of it for the National Park Service—John V. Hansen, ACL, vicepresident of the League, is now in the winter, or screening, phase of his hobby. We managed to pin him down recently for a brief interview and discovered that he had already shown *Hawaiian Interludes* to more than 4000 persons in Chicago, Oak Park and Park Ridge, all of Illinois. At Kenosha, Wisc., 1500 more saw the same film, in a gathering at the city's Historical and Art Museum. Back in his home city of Washington, D. C., Mr. Hansen presented *Denmark in Color*, an old favorite in his cinematic repertoire, before 500 guests of the Danish Minister to the United States.

Robert P. Kehoe, FACL, of New York City, is another League member whose films have been unusually active during late months. At Utica, N. Y., the Tramp and Trail Club has seen *Chromatic Rhapsody*, *Autumn* and *Wildflowers*, at an annual Hallowe'en dinner and costume party. Later in the fall, Mr. Kehoe was present in person for a screening of *One October Day*, *Winter on Mt. Marcy* and *Patti Goes A'Hunting*, before members of the Albany (N. Y.) Rotary Club, sponsored by William G. Howard, director of the Division of Lands and Forests, of the New York State Department of Conservation, ACL. John J. Ronan, ACL, president of the Amateur Motion Picture Society of Albany, ACL, handled the mechanics of the presentation, with what Mr. Kehoe has reported as "superb skill."

Down in Mexico City, Ralph E. Gray, ACL, taking time out from a *fifth* visit to the volcano of Paracutin, gave a recent holiday screening of *Mexican Mélange*, a feature length Kodachrome study of Mexico, and *Paracutin*, recent Ten Best award winner in 1943. More than 300 fellow members and guests of The American Club crowded the auditorium for this invitation showing. Our Mexican agent, incidentally, has hinted (in muffled Spanish) that a high official of the Coordinator of Inter-American Affairs, in Washington, is dickering for the rights to Mr. Gray's volcano record.

In the event that you have any yearnings toward a career in Hollywood, you might be interested in the experience of Dr. W. Lynwood Heaver, ACL, of White Plains, N. Y., a 1943 Honorable Mention award winner with his 8mm. film, *Holiday With The Heavers*. It seems that Dr. Heaver, through the arrangement of friends in theatrical motion pictures, had a recent opportunity to present *Case History*, another of his films, before a small gathering of "big shot" film executives. It was his hope that they might just possibly be interested in the *story* content of the picture, which the doctor had written, filmed and even played in. After a week or so of silence, he did get a call from, let us say, Paramount. "If he would be willing to take off ten pounds," they said, "they were eager to give him a screen test." Dr. Heaver's last word to us was that he had not started dieting.

Things are not all beer and skittles in the production of industrial movies, Frederick G. Beach, ACL, confided to us the other day. And from his vantage point as supervisor of the Motion Picture Bureau of the New York Central System, ACL, Mr. Beach should be in a position to know. His observations, it seems, were based on a brace of experiences which he encountered during the production of *The Steam Locomotive*, most recent of the Central's educational releases. On one occasion, our doughty cameraman was perched on top of a Hudson type locomotive tender —rocking along at 60 M.P.H.—in hopes of capturing some startling scene or other. What he got for his pains was an impromptu and icy showerbath from excess water leaping out of the tender's tanks. Less than a week later, he found himself right inside the torrid confines of a locomotive firebox, intent on getting a front end view of the operations of an automatic stoker. So darned hot, he reports, you could only stay about thirty seconds on each visit. . . . We can't recall where Fred said the actual fire was during his occupancy of its rightful compartment, but he seemed to have made some sort of satisfactory arrangements.

A. C. "Jack" Proctor, ACL, of Melrose, Mass., is still in there pitching on the Home War Front in and around Boston, concentrating almost entirely now on movie shows for service men in small isolated posts not on the Army film circuits. An ingenious Yankee, Mr. Proctor has worked out a number of pretty worth while wrinkles in connection with his film screenings. You may recall how he started "charging admission" at his earlier civilian defense training shows by selling War Stamps and Bonds to those in attendance. At the latest inventory, his sales in that field alone had topped the $16,000 mark. Currently, Proctor sells entertainment shows to clubs, schools and civic groups throughout the community, with the strict understanding that every cent he takes in in this way will be used to defray the expenses of his free service screenings. Mr. Proctor has recently been cited by civilian defense authorities to receive their 5000 hour service ribbon.

LET'S PURSUE IT

A GREAT American railway system, in its recent advertising, discusses the pursuit of happiness. It analyzes the real meaning of this ringing phrase from the Declaration of Independence and concludes that its importance to a nation lies in the pursuit rather than in the handed out, neatly wrapped happiness itself.

Whoever reflects upon this phrase will probably reach the conclusion that real happiness is found in the effort, more than in the end. It is the doing that brings joy, not the achievement, upon which one would sit like a deluded ostrich on a china egg.

Most movie makers, whether they have been aware of it or not, have found the happiness of their hobby in its hard work and in the long hours spent in getting just the right assembly of film footage that will express what they want to say. Indeed, they enjoy showing the results, but they like to show them, most of all, to fellow craftsmen who will understand how much labor has gone into the preparations for the brief screen presentation.

The joy of filming is found in the pursuit. First comes the idea. Perhaps it is a sudden flash of imagination, so blinding that it defies any immediate clarification. Perhaps it is the result of a long period of mulling over more or less vague thoughts and indefinite plans. But it comes, and it takes enough shape for the filmer's mind to go to work on it. Now he faces the patient task of getting the idea harnessed to cinematic technique and of finding out whether it can be expressed in movie footage. Many brilliant flashes of thinking come to nothing, when they are tamed and subjected to the necessities of camera work and continuity. At last, a film plan emerges, and he is off.

There is the hunt for the exact location, the perfect composition, the significant action, and, when these have been gathered for a fleeting moment of happy coincidence, the matter of light must be faced. Every moment of actual filming is a pursuit, and one that often brings results that do not satisfy.

The editing and titling are further steps in this pursuit of an ideal that so frequently seems to be utterly unattainable. Regrets for scenes that are missing and for those that have faults must be put aside firmly, and the best must be made of what is at hand. Then words enter the situation, and titles must be written that express something of what the filmer hopes his footage might have been and, at the same time, fit into what that footage actually is.

Truly, movie amateurs must always hitch their wagons to stars, in their pursuit of what is so often elusive. But the pursuit is glorious, because it has the basic elements of all happiness—the joy of the job and the vision of what the end may be. That is America. That is life at its finest.

ACL

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographc technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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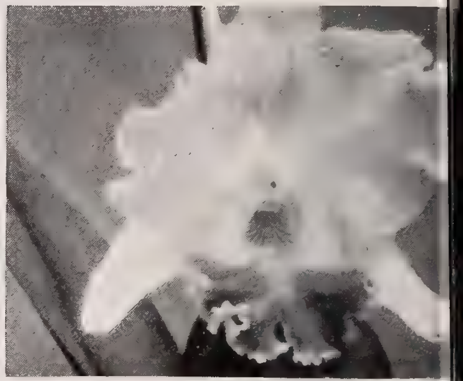
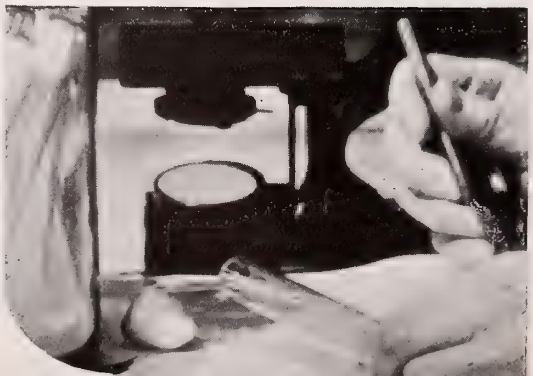
FILMING TH



I HAD come eight hours by tra
from Mexico City to Cordoba,
see plantations of mangoes, coffe
bananas, wild gardenias and orchic
as well as Mount Orizaba, the secor
peak in height in all North Americ
As I stood, looking at the mountai
our guide said, "And here are tl
orchids." But where? At last,
looked to the tops of the trees and
saw my first wild orchid.

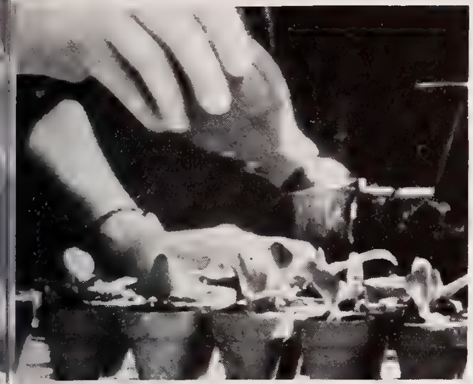
Months later, in St. Louis, at tl
famous Shaw's Garden—the Missou
Botanical Garden—my own teme
ity and the courtesy of George I
Pring, the superintendent of the ga
den, led to the nearly three years
happiness that came to me from filn
ing orchids. Finding myself alone
a greenhouse and wishing to recor
a few feet of a beautiful white orchi
I moved the plant on the bench int
a brighter area, where I could g
an exposure meter reading and mac
my shot. While I was at work, M
Pring came upon me. After he a
cepted my apologies, he became i
terested in my filming.

Later, he introduced me to Geor
T. Moore, the Garden's director, ar
Dr. David C. Fairburn, research ho
ticulturist, and from that accident
meeting came eventually *The R*
mance of the Hybrid Orchid. Tl
scientific outline for the film was pr



PRIMA DONNA OF FLOWERS

A. M. ZINNER, ACL



SEED POD AT 3 MONTHS

pared by these gentlemen, and I provided the film, equipment, the work and the time.

The Romance of the Hybrid Orchid tells the story of modern cultivation of orchids, from the fertilization of the plant and the production of seeds to the use of the full grown flower. The film covers a long time period, because the seeds of the fertilized plant do not mature until nine months are past. Then approximately a million seeds, microscopically small, are discharged by the seed pod. The seeds are placed in specially prepared fluids in sterilized glass flasks to germinate, and then the years of care to produce a mature orchid begin.

The film traces each step in detail. It shows how the minute plants are protected from disease, how they are transferred from the flasks to tiny pots and how they are transplanted many times as they mature. Finally, after five to seven years, the big moment arrives, and the plant blooms. Then the orchid cultivator knows if he has something or not. If his hybrid is inferior, he crosses off about eight years on his calendar and starts in again.

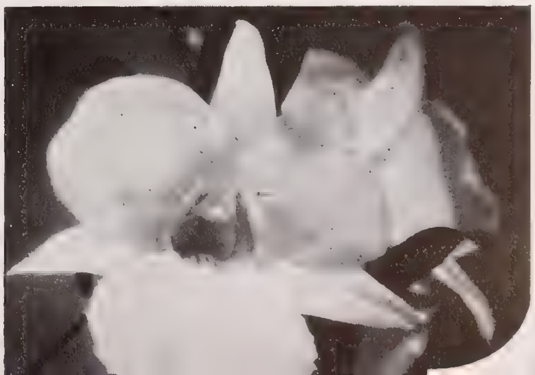
The picture ends with shots of all types of orchids, scenes of flowers that I got by traveling through many States. Some of the blossoms are of untold value—the result of years of hybridization. Other orchids are rare natural specimens that grow only in remote jungles of the tropics.

The orchid is the real prima donna of flowers. There are 15,000 species scattered all over the world, except in polar and desert regions, some in steaming jungles, others in the Himalaya Mountains. When these flowers are propagated in greenhouses, many various weather conditions must be approximated. Orchids will not endure rapid changes in air or humidity or the sun's direct, hot rays. They cannot be handled freely or roughly. Flood bulbs are out of the question, and plants must be moved with great caution.

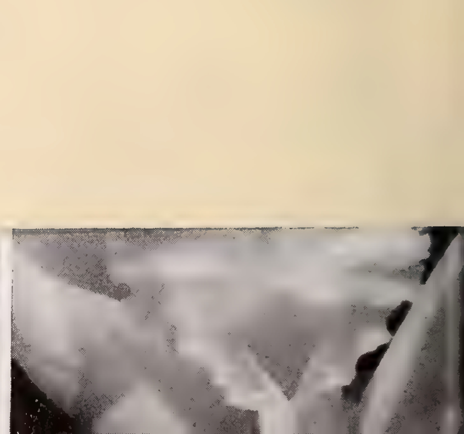
The worst handicap of filming orchids is the poor light available in greenhouses. Even what light is at hand is likely to be shadowed by the ridges and sash bars of the greenhouse. If the weather permits, the plant may be taken carefully outdoors and filmed, while it is protected by a muslin tent from the sun. If it must be filmed indoors, the protective whitening material that is sprayed on the ceiling and wall glass may be removed for a short while from one or two panes, and the windows can be covered with "butter muslin."

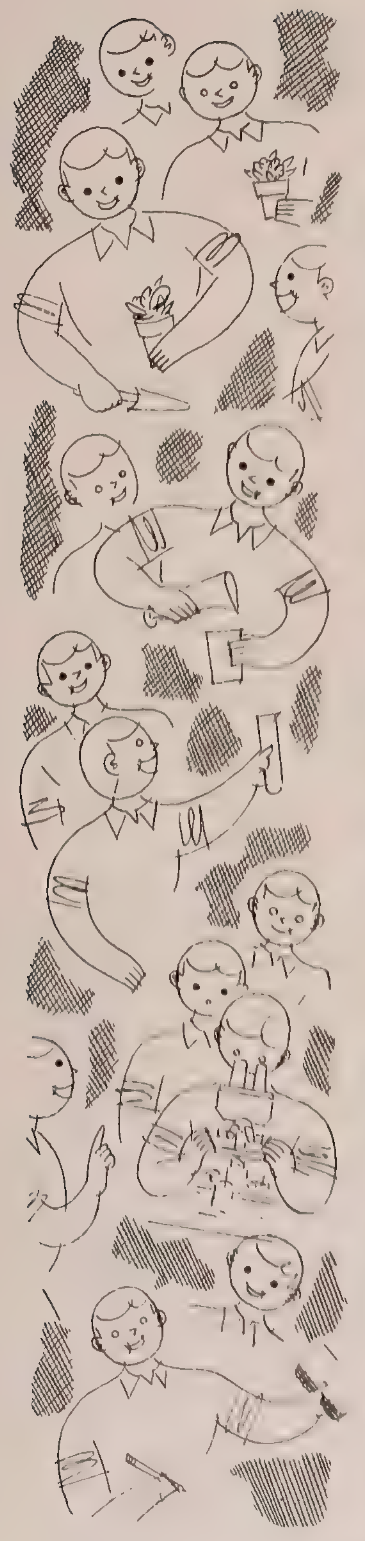
[Continued on page 79]

16mm. scenes by A. M. Zinner, ACL



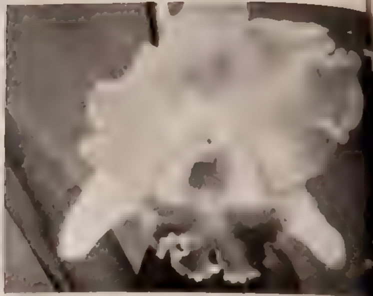
FILMING TH

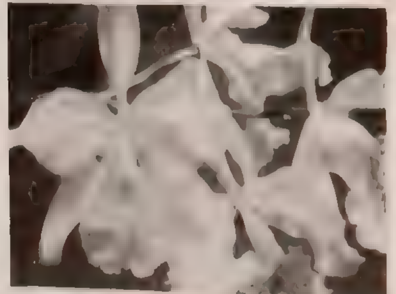




FILMING THE PRIMA DONNA OF FLOWERS

A. M. ZINNER, ACL





I HAD come eight hours by train from Mexico City to Cordoba, to see plantations of mangoes, coffee, bananas, wild gardenias and orchids, as well as Mount Orizaba, the second peak in height in all North America. As I stood, looking at the mountain, our guide said, "And here are the orchids." But where? At last, I looked to the tops of the trees and I saw my first wild orchid.

Months later, in St. Louis, at the famous Shaw's Garden the Missouri Botanical Garden my own temerity and the courtesy of George H. Pring, the superintendent of the garden, led to the nearly three years of happiness that came to me from filming orchids. Finding myself alone in a greenhouse and wishing to record a few feet of a beautiful white orchid, I moved the plant on the bench into a brighter area, where I could get an exposure meter reading and made my shot. While I was at work, Mr. Pring came upon me. After he accepted my apologies, he became interested in my filming.

Later, he introduced me to George T. Moore, the Garden's director, and Dr. David C. Fairburn, research horticulturist, and from that accidental meeting came eventually *The Romance of the Hybrid Orchid*. The scientific outline for the film was prepared by these gentlemen, and I provided the film, equipment, the work and the time.

The Romance of the Hybrid Orchid tells the story of modern cultivation of orchids, from the fertilization of the plant and the production of seeds to the use of the full grown flower. The film covers a long time period, because the seeds of the fertilized plant do not mature until nine months are past. Then approximately a million seeds, microscopically small, are discharged by the seed pod. The seeds are placed in specially prepared fluids in sterilized glass flasks to germinate, and then the years of care to produce a mature orchid begin.

The film traces each step in detail. It shows how the minute plants are protected from disease, how they are transferred from the flasks to tiny pots and how they are transplanted many times as they mature. Finally, after five to seven years, the big moment arrives, and the plant blooms. Then the orchid cultivator knows if he has something or not. If his hybrid is inferior, he crosses off about eight years on his calendar and starts in again.

The picture ends with shots of all types of orchids, scenes of flowers that I got by traveling through many States. Some of the blossoms are of untold value—the result of years of hybridization. Other orchids are rare natural specimens that grow only in remote jungles of the tropics.

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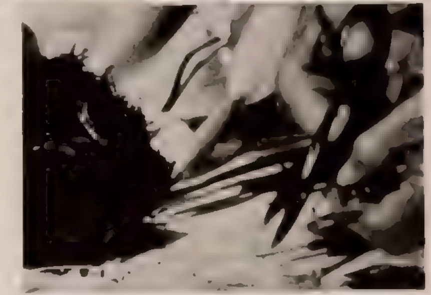
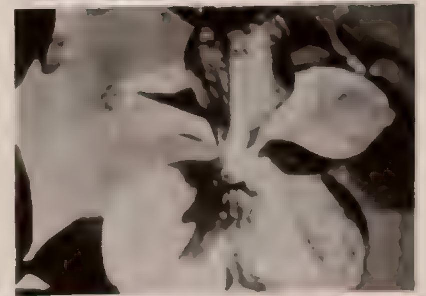
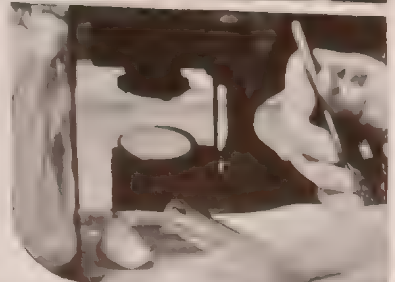
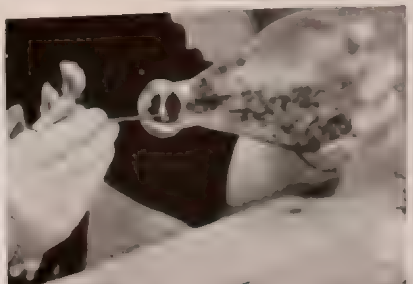
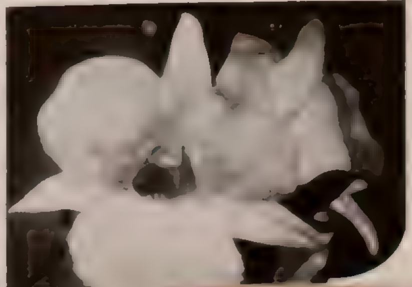










CAMERA RECORDS HIGH SPEEDS

ARTHUR L. GALE, ACL

THE High Speed Camera, Type III, a motion picture camera that will expose from approximately 500 to 3000 frames a second, has been produced recently by the Eastman Kodak Company.

Designed for motion studies in scientific research and industry, the new camera is capable of slowing motion from thirty to 200 times. The effect is to extend time; what takes place in a second may be made to last nearly four minutes on the screen at a normal projection speed of sixteen frames a second. The highest speed of the camera, 3000 frames a second, is not great enough to permit the study of ultra rapid objects, such as a bullet in flight; but it is great enough to permit analysis of the moving parts of most machines used in industry. The speed is also adequate for most scientific research.

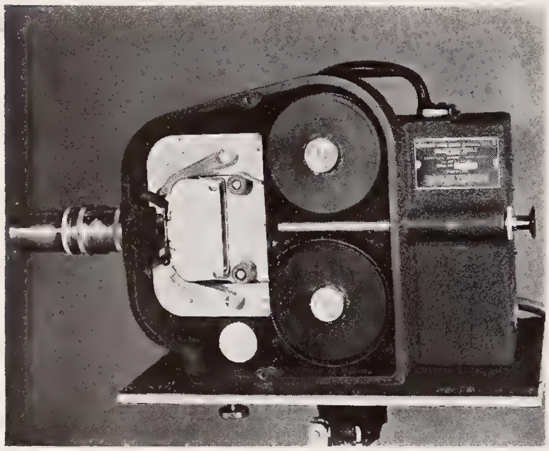
High Speed Camera, Type III, exposes 3000 frames a second

The construction of the camera is radically different from the usual type of 8mm. or 16mm. machine. In the new camera, the film flow is continuous, for the operation of an intermittent movement would be impossible at such rates as 3000 frames a second. The separate motion picture images are formed on the film strip by a rotating prism which permits the image forming light ray to reach the film intermittently, producing frame images, which appear, after processing, just like frame images formed by the conventional intermittent camera movement.

Any 16mm. emulsion on film in fifty or 100 foot lengths can be used in the new high speed camera, but the film must be procured on aluminum spools. The fastest film types available, such as Ciné-Kodak Super-XX, are most suitable because of the very brief exposure time. The use of Kodachrome and slower films depends upon the amount of light available.

The camera is powered by an electric motor, and picture frequency—the number of frames exposed each second—is controlled solely by the speed of the motor, which is determined by the line voltage and the setting of a rheostat. (See the illustration of the camera at the bottom of this page.)

The rheostat dial is provided with a stop which makes it possible to determine, in advance, the voltage on the motor and therefore the speed of the camera, after initial acceleration. The length of film used during acceleration depends upon the maximum speed selected. At a setting of 3000 frames a second, eighty percent of the final speed is reached within twenty five feet of film. The remaining twenty percent is reached gradually over the remaining length of film. An exact timing [Continued on page 76]



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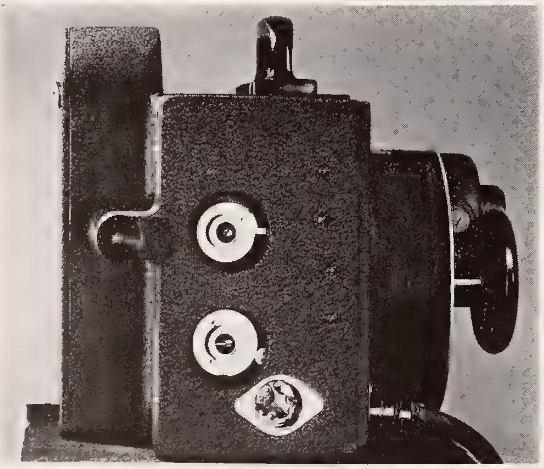

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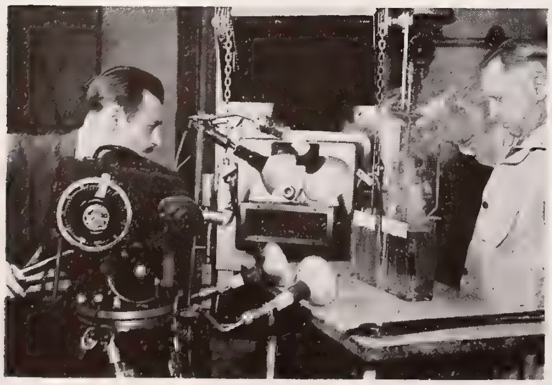

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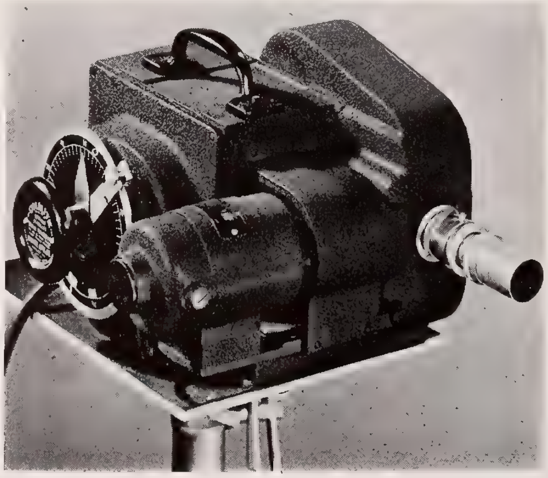


• The Eastman High Speed Camera, Type III, is equipped with rheostat to control picture frequency. At left, picture A shows threading and interior of camera; B, the back of the camera, shows switch that cuts off motor after roll has been exposed, the switch for controlling an external electrical circuit and socket to which external circuit may be connected; C illustrates typical lighting arrangement.

ON BEING YOUR OWN SOUND TRACK

A plea for comments with showings of silent films

J. O. M. VAN TASSEL

A VERY complete book about amateur movies says that some sticklers for movie technique vow that the projectionist should never have to give an oral explantation of any part of his movies. To which I reply to such sticklers—phooey!

I have been giving oral explanations of my pictures for nigh on to quite a number of years now, and my public has repeatedly cried for more. Why? Because most of my pictures, like the majority of amateur films, are nothing but plain, everyday travelogs, and no printed title can adequately tell the dozen and one interesting little points that pertain to the subject matter as the scenes move along.

Imagine, if you can, a Fitzpatrick Traveltalk without Fitzpatrick's lecturing voice. Try to envision one of these fine travel films with printed titles to tell you about far away places as they flit so beautifully in front of your eyes. It simply could not be done. The whole picture would be spoiled.

Sound has brought to the movies such infinite possibilities for explanation that the amateur who still runs his silent films must be his own sound track if he wants to bring his efforts nearer to a professional standard. Besides, what difference does it make whether the voice comes out of a loudspeaker or out of the projectionist's own throat? If we can enjoy the canned words, certainly the original voice should not be a very serious fault.

The attitude of these "sticklers for movie technique," therefore, becomes slightly "horse and buggy." In the early days of 16mm., good titles were indispensable to good movies. Even the cinema houses used silent films in those days, and no one knew anything any better. Silence was so much a part of the show that patrons who even dared to whisper received hard looks from other devotees who were endeavoring to concentrate on such classic titles as *Came the dawn.* Naturally, under the circumstances of those times, oral addenda on the part of the amateur projectionist seemed entirely out of place and stamped him as a novice of the worst sort. But now all this is changed. The voice of the commentator is heard in the land.

It is not a difficult matter, this idea of being your own sound track. One does not need the diction of our President nor the language flow of a soapbox orator. The main thing is to have in mind a few of the interesting high lights regarding the scenes in the film and then to mention them casually at the proper point. It is marvelous how, after a few showings to family and intimate friends, the remarks fall into place like gear teeth, and you, who all your life have been scared to death about public speaking, find yourself quietly saying, "And now we come to the most famous of them all, Old Faithful! Old Faithful erupts once every sixty four minutes; the water rises to a height of 150 feet; and each eruption lasts about four minutes." During your little spiel, the geyser has done its stuff and your audience feels a deep satisfaction, not only at having witnessed the eruption, but at having aurally received a few salient facts to clinch the whole thing.

As a matter of personal experience, my oral explanations were first done as a means of self defense. I had not projected many feet of film in my neophytic days before I found my evenings being absolutely ruined by questions shot at me *after* the scenes had passed by. Mrs. A, for example, would wait until I was showing some particularly fine view of Yellowstone Canyon and then would ask, "How high does Old Faithful shoot?" Well, I had to be polite, of course, and, while everybody was listening to my reply, my pet shots at Inspiration Point would pass into the place of forgotten things. Oh, many the sleepless nights I spent after such episodes!

And so, to head off Mrs. A and all her alphabetical kin, I started anticipating their questions by giving a few facts and figures. It was surprising how little it took to satisfy them. And, before I knew it, I had developed a talkie all my own.

[Continued on page 81]

Pinney from Monkmeyer

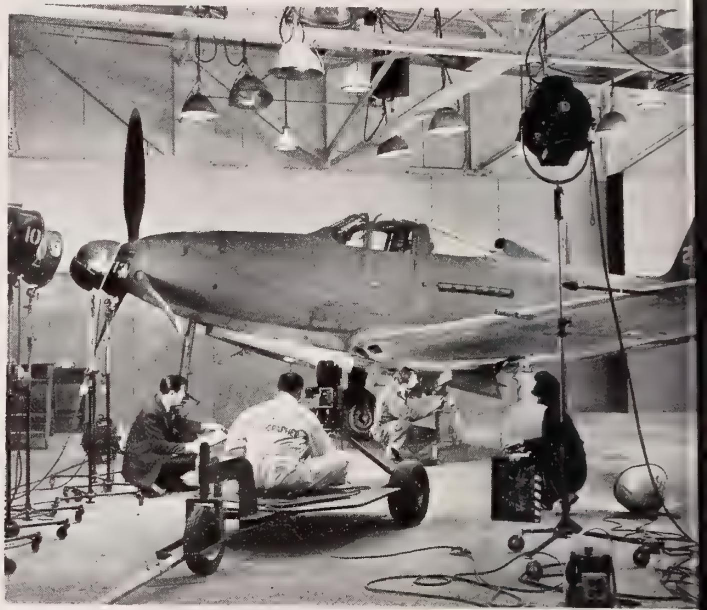
• Even winter sport and other action reels may be improved by a commentary that can be delivered in person. If you plan a narration, plan your film for one in advance of shooting.

BELL AIRCRAFT

• Shooting training film scene on location. Cameraman Ed Bollinger (on truck) is using Maurer camera, while Felix Walezak covers the scene with a Cine Special.

• Animation studio, indispensable in production of some training films made by Bell Aircraft.

• Animation camera operator Janet Zito. Complex internal mechanisms and electrical circuits are shown by animation in Bell Aircraft films.



• Setting up a dolly shot in studio where overhead lamps help provide overall illumination. All shooting is done on 16mm.

• Top, director and sound engineer rehearse narrator, Peter Krug, in division's sound studio. Below, sound engineer, Paul Nodler, adjusts power supply for film phonograph.

• Production manager, William T. Clifford, editing with aid of multiple head Moviola.

• Helen Brayman, film cutter, producing a chemical fade.

• Above, assistant director, Julian C. Townsend, arranging music and sound effects tracks for "dubbing." Below, film editor, Reed C. Miller, checks synchronization of picture with sound.

16mm. scenes by Marion F. Peters, ACL

FOR VICTORY
V

• **Shots in *Maize for Victory*, film of planting, growing, harvesting and threshing corn grown from newly developed maize seed.**

PRACTICAL FILMS

The non theatrical movie as used for various purposes

BELL AIRCRAFT'S PRODUCTION UNIT

In April, 1943, the Bell Aircraft Corporation, Buffalo, N. Y., under the supervision of Norman Mathews, organized a 16mm. motion picture division to make training films on the operation of their P-39 (the Army Airacobra) for the United States Army Air Force. The division has already completed thirty films on the P-39, totaling more than sixty reels of sound film, and is now producing a similar series of films on Bell's new fighter.

The Bell Aircraft Motion Picture Division is one of the best equipped in the country. It maintains facilities for all phases of motion picture production with the exception of film processing. The work is done entirely in 16mm., both black and white and color. Duplicate negatives are made from black and white reversal originals, and positive exhibition prints are released.

Complete facilities for direct 16mm. sound recording are maintained, and music, sound effects, dialog and narration are mixed in the final track by means of synchronous re recording. A trained staff of artists in the animation department makes the drawings used in the film to explain theory of operation, complex internal mechanism and electrical circuits. An efficient editing department, with specially designed benches, multiple head Moviola (for 16mm.), splicers and equipment for synchronizing tracks and pictures make it possible to handle a number of different training films at one time.

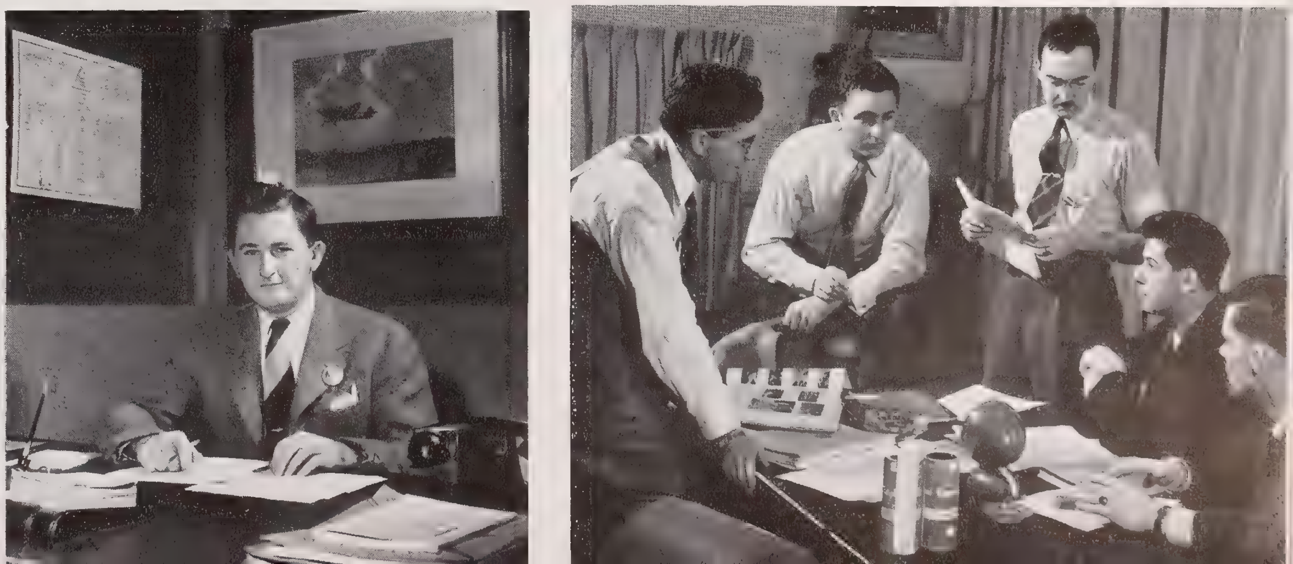
Each Bell picture is thoroughly scheduled throughout production, with personnel assigned with a minimum of overlapping functions. Sometimes as many as four crews alternate in the studio at one time, with a new picture going on the set each week.

In addition to its Army Film Program, the Bell Motion Picture Division makes films covering the development of all Bell products; it produces "documentaries" and labor relation pictures for company use. A centralized educational film library of prints and slides makes these subjects available to all Bell plants, with projection equipment and operators supplied. Carefully selected programs for training, morale building and entertainment are presented for the education and enjoyment of Bell employees throughout the country.

The staff of the Bell Motion Picture Division, in addition to Mr. Mathews, includes Harold Kopel and Ralph Woolsey, film directors; William Clifford, film director and production manager; Julian Townsend, assistant director and in charge of the camera department; Karel Dodal, animation supervisor; Reed Miller, chief editor; Paul Nodler, sound engineer; and Edward Bollinger and Felix Walezak, cameramen.

MAIZE FOR VICTORY

The planting, growth, harvest and threshing of corn on a maize seed farm near Lubbock, Texas, furnished the material for *Maize for Victory*, a 16mm. Kodachrome production recently completed by Marion F. Peters, ACL. W. P. Martin, whose Combine-Milo maize seed farm provides the scene of the picture, discovered this new grain, and the contrast of the quality of his new type grain and its abundant produce with that [Continued on page 81]



• **Norman Mathews, director of Bell Aircraft Corporation's Motion Picture Division, and, at right, a story conference of key personnel of division. Left to right, Hal Kopel, Norman Mathews, Julian Townsend, Ralph Woolsey and William Clifford.**

AMATEUR CLUBS

• **Frames from *The Tie That Binds*, two reel color story of Canadian Red Cross Blood Donor Service, produced by the Ottawa Cine Club.**

40
KODAK
SAF

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Ottawa aids *The Tie That Binds*, a 700 foot, 16mm. Kodachrome film about the blood donor service of the Canadian Red Cross, is the recent and considerable contribution of the Ottawa Cine Club to the Dominion's war effort. On the technical staff for the club were H. Sedziak, producer; W. Balharrie, ACL, director; Dr. Romeo Payfer, ACL, cameraman; Ted Grant and Dr. W. G. McGregor, ACL, assistants. Elaine O'Gorman, Charles Gaudry and Cpl. Eric Creighton played the chief rôles for the club, with Mesdames Vaughan, Wilder and Erwood appearing for the Red Cross. Ten copies of the film are currently being distributed throughout Canada, while three others carry the film's message to Great Britain. A short farce comedy also has been completed by members of the Ottawa Cine Club, under the title *Michael Meets Maud*. Phil Jenner was the author and director.

Contest in Kansas City In Missouri, 125 members and guests of the Kansas City Amateur Movie Makers Club gathered recently in the Community Center for that group's annual contest meeting. First place and a sterling silver cup went to Albert D. Furnans, ACL, for *Garden Truck*, with J. C. Turney and Gale H. Curtright, ACL, placing in order with *Tale of Two Fishes* and *Sparky Sees Beauty*. The judges were Harlan Hutchings, Tom Humphries and Charles P. Wilser. New officers for the current year also were announced at the meeting, as follows: John Lott, ACL, president; William J. Staples, ACL, vicepresident; Mrs. Ben Barnhart, secretary treasurer.

Ladies at La Casa The male members of La Casa Movie Club of Alhambra, in California, had to look to their laurels recently, as [Continued on page 81]

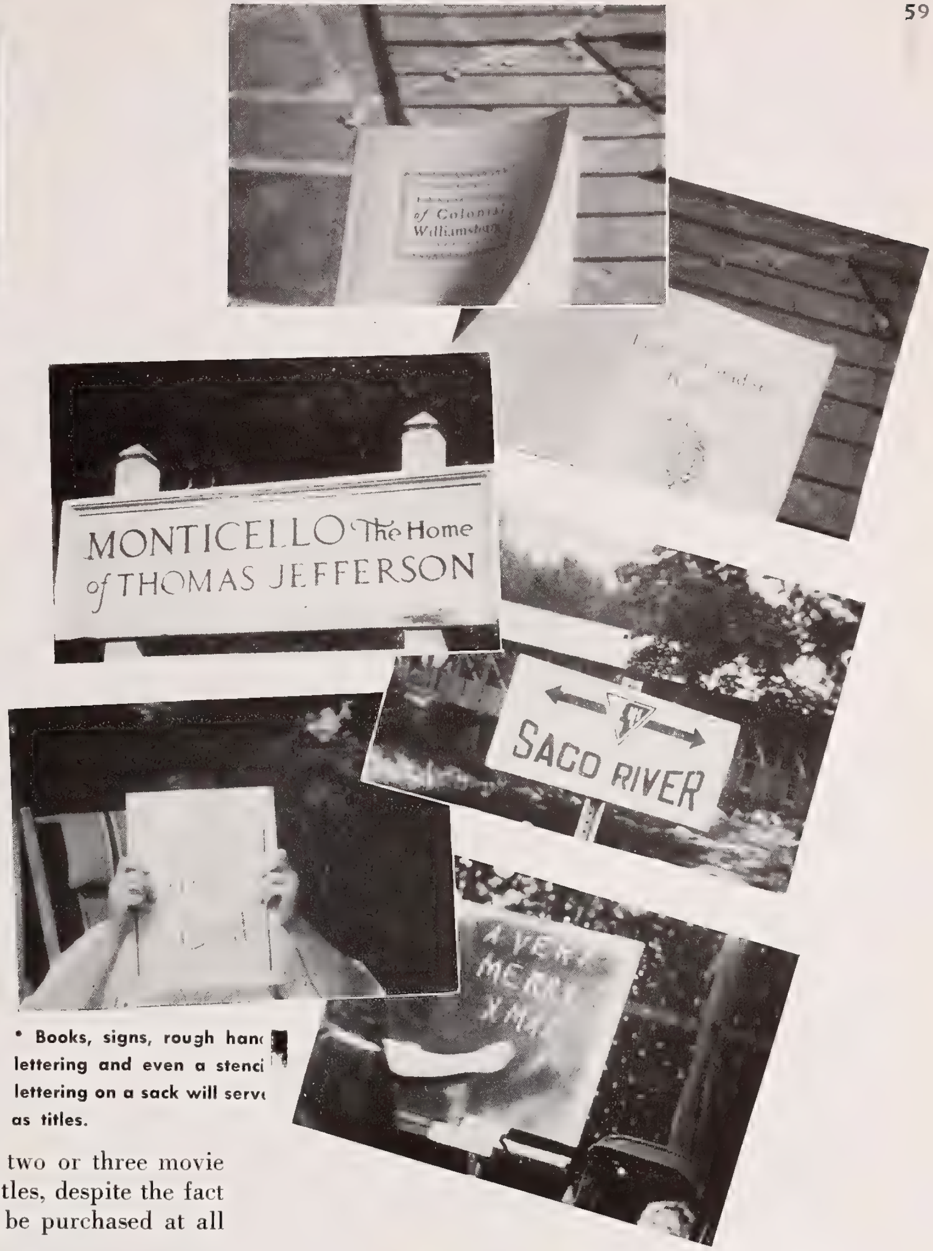
Ottawa Cine Club

• **Members of the Ottawa Cine Club on location for the production of a scene in *Michael Meets Maude*, a comedy.**

MARTIN'S
COMBINE MIL
GROWN BY
P. MARTIN & SONS
ROUTE 6
LUBBOCK, TEXAS

16mm. scene by Marion F. Peters, ACL

16mm. scenes by Walter Bergmann, ACL



• Books, signs, rough han lettering and even a stenci lettering on a sack will serv as titles.

TITLES WITHOUT A TITLER

They are easily made and can be fresh and original

WALTER BERGMANN, ACL

BECAUSE there are at least 1001 ways of making titles, this delightful occupation presents a fertile field for using your imagination. It is difficult to find more than two or three movie makers who make the same type of titles, despite the fact that standard titling equipment may be purchased at all photographic dealers.

As a matter of fact, you can produce very acceptable titles without a titler, although a titler will make your job easier. Here are a number of suggestions about making titles without the aid of a titler. If you have never made your own titles before, these examples should stimulate your imagination, because, no matter how inexpensive your movie camera may be, you are limited only by your own ingenuity. So, if you have a lot of exposed film that is untitled, now is the time to get busy.

Naturally, before you make a title, it is necessary to decide upon the wording. The picture must be given a name or main title, and, in addition, you will probably need a number of subtitles. Try to make the name of your picture short and "catchy," and the subtitles brief and to the point.

The most important titles are the opening or main title and the closing or *The End* title. Many good pictures have been made with only these two titles appearing at the beginning and the end. If, in your opinion, the picture is good enough to rate it, you will probably want to claim it as your own. If so, add a "filmed by" or "produced by" title with your name on it, immediately following the main title.

The simplest and easiest titles to make are handwritten titles. Such captions are written in longhand on a sheet of paper and then filmed. However, because the completed title does not look finished if shot in this way, some variation from the usual method of filming it should be introduced. Try getting somebody to sit at a desk or table with a sheet of blank paper before him. (Light blue or yellow paper, or some pastel shade, should be used instead of white, in order to make the lettering stand out more clearly after it has been filmed. You can also use black photographic paper and write your title with white ink.) Place your camera so that it shoots down over the person's shoulder directly on the paper. As he writes the title on the sheet, press the camera button and keep shooting until the wording of the title is completed. The light should come from the side and front of the paper so that no shadow will fall on the wording.

If you do not have flood lamps for indoor lighting, seat the person alongside a bright window, where there is sufficient light for filming. You may find it expedient to take the title scenes outdoors where lighting will not create any problems at all.

Printed letters in a title do not look so crude as do longhand ones, especially if they are neatly done. If you are proficient in lettering, try printing your titles on small blank sheets of the same size as the pages in a book. After you have finished them, paste the titles in the book so that they appear to be actual leaves. As the pages of titles are turned in the book,

[Continued on page 78]

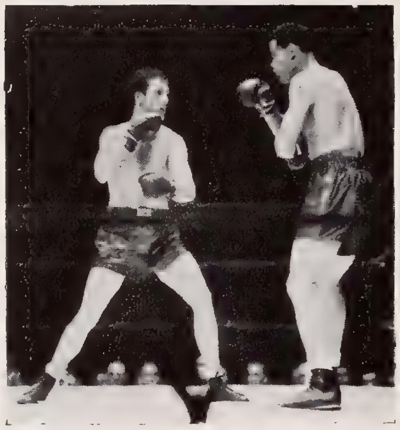
FILMS YOU'LL WANT TO SHOW

Non theatrical movie offerings for substandard projection

■ *Vol. I of 1944 News Thrills,* 8mm. silent and 16mm. silent or sound on film, black and white, available in short and long editions, is released by Official Films, 625 Madison Avenue, New York City. Three great headline events appear in this new release—the Roosevelt, Stalin, Churchill meeting at Teheran; the Roosevelt, Churchill, Chiang Kai-shek meeting in Cairo; the Marine victory at Tarawa.

■ *The Last Days of Pompeii,* ten reels, 16mm. sound on film, black and white, is released by Ideal Motion Pictures, 371 St. Johns Avenue, Yonkers, N. Y. This lavishly produced religious spectacle is an impressive dramatic story with a spiritual message for all ages. The large cast of players includes Preston Foster, Alan Hale, Basil Rathbone, John Wood, Louis Calhern, David Holt and Dorothy Wilson.

■ *Men of Texas,* nine reels, 16mm. sound on film, black and white, is released by Bell & Howell's Filmosound Library, 1843 Larchmont Avenue, Chicago. Robert Stack, Broderick Crawford and Jackie Cooper are featured in this story of the Lone Star State during the period just after the Civil War. Sam Houston, States rights and lawlessness are the ingredients.



■ Castle Films, 30 Rockefeller Plaza, New York City, has released two new fight pictures featuring Joe Louis's famous ring encounters. The pictures are available in 8mm. silent and 16mm. silent and sound on film, black and white, in short and long editions. One film presents both the first Joe Louis-Buddy Baer fight, in which Baer knocked the champion out of the ring, and the Louis-Simon fight. The other film presents the great fight between Louis and Conn, with Louis's final punch shown in slow motion, plus the second, one round fight with Buddy Baer, which is shown in its entirety.

■ *Trade Winds,* ten reels, 16mm. sound on film, black and white, is released by Commonwealth Pictures, 729 Seventh Avenue, New York City. Fredric March and Joan Bennett are the stars in this suspense filled romance performed against a varying and colorful background of strange and foreign lands. Tense situations and sparkling dialog punctuate the proceedings.

■ *Dangerous Secrets,* 16mm. sound on film, black and white, running seventy six minutes, is released by Astor Pictures, 130 West 46th Street, New York City. This is a forceful love story involving the eternal triangle. The star player, Paul Lukas, recently won first place in the national critics' selection of the best screen performance by any actor during 1943.

■ *A Feller Who Plays in a Band,* 16mm. sound on film, black and white, running three minutes, is released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York City. Will Osborne and his band serenade vivacious Susan Miller in this entertaining Soundie release.

CAMERA DEALERS

Photographic dealers have been compelled to offer many sidelines of merchandise these days because of the shortage of all movie and photographic equipment and supplies. If you have not visited your dealer recently, pay him a call to see his new lines. It pays to support your dealer when you can, for you want him to be able to serve you after the war.

TIMING SCENES

If you are uncertain about counting your seconds in filming a scene, you can try the old "one thousand and one," "one thousand and two" cadence. Although different people speak at different speeds, there is a remarkable accuracy in this very simple method of checking footage, as it goes through the camera.

FILMING IN WINTER

Hints and warnings that will improve winter reels

WILLIAM HOLCOMBE

WINTER is not the cold, colorless season that it may appear to be when the north wind blows and the snowflakes drive down against leafless trees. There is color in this time of year—color that exists apart from the gay costumes of winter sports and the blue of the skies on clear days.

The snow reflects the colors of the sky and is bluish white on the clear days, but soft pastel shades of pink and lavender in the afternoon and on overcast days. Color film will capture these shades, and some of winter's soft colorings make the most handsome Kodachrome scenes available.

But black and white film is not for such weather conditions; it should be exposed only on clear days in good light. If you want those crisp shots of skiers kicking up powder snow, those beautiful scenes of snow and icicle laden branches against dark skies, you want the clearest weather that you can get. The greater the altitude of your filming locale, the more likely you are to find the optimum conditions for winter filming. By and large, Yosemite will give you much better filming conditions than will New England, and that is a pity because some of the best winter sport subjects are to be found in New England hills.

When you shoot in color on clear days, the only difficulty that you will encounter is judging the light. An exposure meter is an important aid. If you are filming action that occurs partly in the shade and partly in the open, it is best, if possible, to divide the motion picture coverage so that you can make all of one scene in the open and all of another scene in the shade.

On gray days, be sure to take your meter reading on the principal subject and expose for it. Avoid scenes with too great a contrast between the central subject and the snow background. There is no Kodachrome exposure that will simultaneously do justice to a dark blue suit and a field of white snow. Red, yellow, plaid or light blue sport clothes furnish the best contrast with the snow background, within a range of brightness that permits color film to do justice to both subject and background.

Fast lenses are not necessary in shooting color in winter unless the day is overcast or gray; then, the faster the lens, the better. Slow motion scenes of winter sports are always effective if the light permits them.

Meerkamper from Monkmeyer

• Shadows on snow and ice make attractive winter studies, especially when combined with back lighting and action as in this shot.

But with or without a fast lens, a long shot is never interesting on a gray day in winter. Landscape scenes should be made only on clear days, with the possible exception of some color shots that are planned to emphasize pastel coloring. When the sky is overcast, work as close to the subject as possible. The lack of sparkle and clarity is permissible only if the subject is interesting and interestingly presented. In following the course of a slalom race, the audience will not notice the flatness of gray day pictures so much as it would if a series of landscapes was presented for its admiration.

When you shoot snow scenes on black and white, always use a filter—a medium yellow one for average work and a red filter for dramatic shots of snow laden branches against the sky. The traditional black and white skiing shot is made with clear skies, back lighting and a yellow filter. Shadow patterns on snow are attractive, and one can fabricate interesting trick sport shots in the afternoon (when shadows are fairly long), by filming the shadow of the performer rather than the performer himself. Combinations of shadows — patterns of snow formations and snow covered grasses—make the popular type of close shots often seen in the winter product of the salon still photographers.

Winter furnishes a good time for other types of subject matter than winter itself. For example, in the cold air of winter, steam condenses

[Continued on page 75]

"GAGS" WITH TITLES

Film fun that requires only title footage with pictures optional

WILLIAM R. HUNTER, ACL

WHEN you have some film unexposed in your movie camera, with nothing definite in mind for completing the roll, make a short "gag" reel composed entirely of titles. You will have many a good chuckle when you develop the plot; when you project the film before an unsuspecting audience, you will find yourself the instigator of a miniature riot.

In a nutshell, the idea is to select a main title which sounds very enticing. Follow it with subtitles describing or developing the picture, supposedly to follow. The subtitles are written in glowing terms, to arouse great curiosity. Work the interest up to a high pitch, then suddenly flash an excuse for not showing the (non existent) picture, quickly follow it by "The End" and it is all over. That's right, all gag and no picture.

It is not hard to find a subject for an all gag reel. Select any sport, recreation, hobby, animal, object, vacation trip or any experience real or imaginary, and a dozen ways to build a gag around it will flash through your mind. For example, let us take a letter and build a short all gag reel around it.

Main title. *The Mysterious Letter.*

Title. On the morning of April 14th, the mailman delivered a letter to Mrs. Allen, postmarked Rio de Janeiro.

Title. Although the Allen family knew no one in South America, the letter caused great rejoicing.

Title. Mrs. Allen purchased a new spring outfit and silver fox furs.

Title. The Allen boys became the envy of the neighborhood, with new bicycles and baseball suits.

Title. Mr. Allen tore up the mortgage and ordered a $300.00 fishing outfit.

Title. Now watch the picture closely to discover the contents of the mysterious letter. (Insert three or four feet of blank film here.)

Title. Sad to relate, Pop Allen carelessly lost the letter before we could film it, so we'll say

Title. Good night.

Bigamy Bill, which follows, is an all gag comedy plot, which any movie goer might dash off with a little concentration. To build up this gag further and to increase anticipation, have a pianist sort a lot of sheet music with considerable fuss just prior to projecting the film. Have him check with the projectionist (probably you) with some ceremony as to when both are ready. As the main title is flashed on the screen, the pianist starts to play easily recognized romantic ballads, such as *For Me and My Gal, Moonlight Becomes You, Melancholy Baby, My Gal Sal* and *The One Rose*. A brief rehearsal will enable your fellow prankster to strike a closing note as *The End* appears on the screen.

Main title. *Bigamy Bill.*

Title. The romantic tale of William Bell, the dashing Beau Brummel of Belleville.

Title. Happily married to Dottie, a Blondie, he lived peacefully in a rose covered cottage.

Title. Till one day he visited the big city, and met Annette, a Brunette.

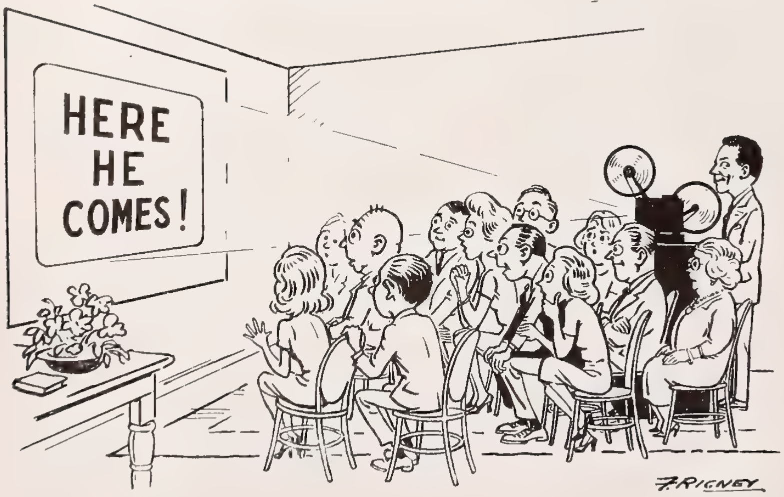
Title. Whereupon he married her without giving Mrs. Bell No. 1 another thought.

Title. When Dottie, the Blondie, and Annette, the Brunette, get together, poor old Bill needs first aid.

Title. He receives emergency treatment from Red Headed Sal, the gal who proves a real pal.

Title. Which means there's more trouble brewing for Bill and his wooing.

Title. As the story opens, Bill is emerging from the florist with orchids for ? ? ? ? Here he is! (Insert three or four feet of absolutely blank film here.)



• **The lead title assembly is terrific; the audience is on edge and the next few feet of film tell the whole story.**

Title. Very sorry. As Bill's double divorce is not yet final, the presiding judge forbids this picture to be released.

Title. *The End.*

In some gag reels, you can include ten, twenty or thirty feet of actual pictures, to carry out the gag still further, but the punch will be gone unless the picture is very short and far different from what the audience was led to expect by the glowing titles. The next one includes a short scene to illustrate this point. Built around ice skating, it could be about roller skating just as well.

Main title. *King of the Silver Blades.*

Title. You are about to see in action Alf Nelson of Sweden, new world skating Champion.

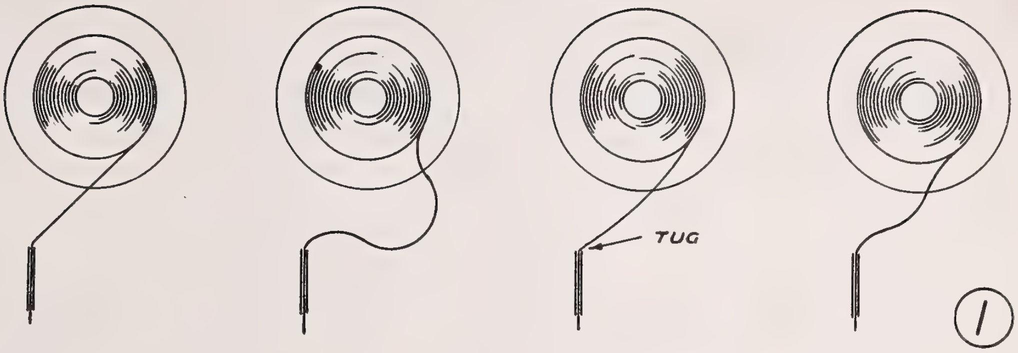
Title. Watch him leap 14 barrels in a row.

Title. See him somersault forward and reverse.

Title. Thrill with the crowd when he keeps abreast of a speeding car.

[Continued on page 68]

Part IV of discussion of basic mechanics of projector and camera



①

WHY MOVIES MOVE

G. A. GAULD, ACL

IN THE preceding three articles in this series, we have covered the parts essential to the production of the cinematographic illusion of "moving" pictures, the intermittent and the shutter. To make machines for the production and exhibition of movies practicable, a few additional items are required to complete the mechanism.

We have demonstrated that the film moves intermittently through the gate. To provide a reasonable screen time, film is wound on a reel containing several hundred feet. Let us see what would happen were the film fed directly to the gate.

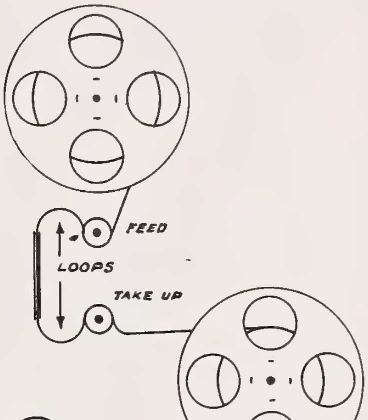
To the left of Fig. 1, the condition with the film just taut is shown. The intermittent next pulls one frame through the gate, and it will be obvious that this pull will be transmitted through the film to the reel, causing it to rotate. Now a full reel has considerable inertia so that it will continue to rotate after the manner of a flywheel until friction on its spindle brings it to rest. Although the film will continue to run through the gate, the feed reel will at first run faster than required, producing a free loop of loose film as shown in the second stage. As the reel gradually comes to rest, the loose film will be drawn into the gate until it is again taut as it was in the first position. The next movement of the intermittent will exert a tug on the film, and the whole cycle will repeat itself. At each jerk, the intermittent must overcome the inertia of the reel of film. This action imposes a severe strain on both film and intermittent mechanism which cannot be tolerated.

The trouble is cured by the insertion of a sprocket which runs at constant speed, between the feed reel and the gate. This draws the film from the feed reel at an even speed, without strain, and a small loop of film is left between the sprocket and the gate to accommodate the intermittent movement. The inertia of this short length of film is negligible and no strain is imposed upon the intermittent.

Similarly, to prevent drag from the takeup reel tending to pull the film too far through the gate and so upset the proper engagement of the claws, a takeup sprocket is interposed between the gate and takeup reel. The normal design for a cinematograph machine therefore takes the form shown in Fig. 2.

Unlike the feed reel which runs freely under the gentle pull from the film passing over the feed sprocket, the takeup reel must be driven. A glance at Fig. 3 will show how, as the film winds on, the effective diameter of the reel "core" increases. In consequence, a form of infinitely variable speed drive must be applied, first, to drive it fast, then slower and slower as

[Continued on page 73]



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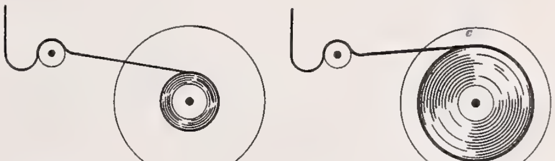
• Fig. 1, showing the effect that the inertia of the reel would have if feed and takeup sprockets were not provided. Fig 2, normal design for projector film supply and takeup. Fig. 3, diameter of film "core" increases as film winds on takeup reel; so, variable speed drive must be applied. Fig. 4, basic standard design of projector dictated by mechanical requirements.



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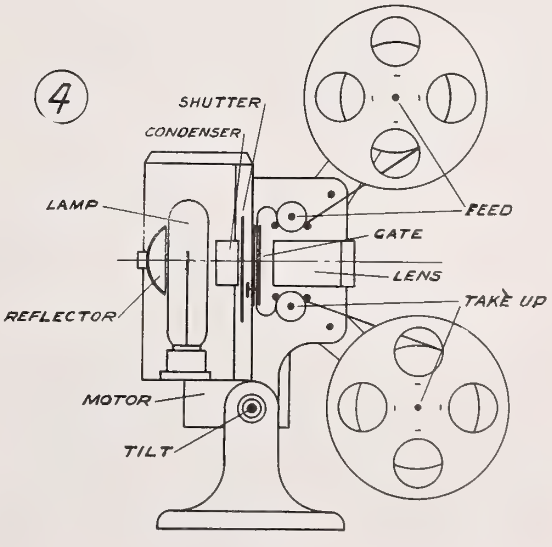
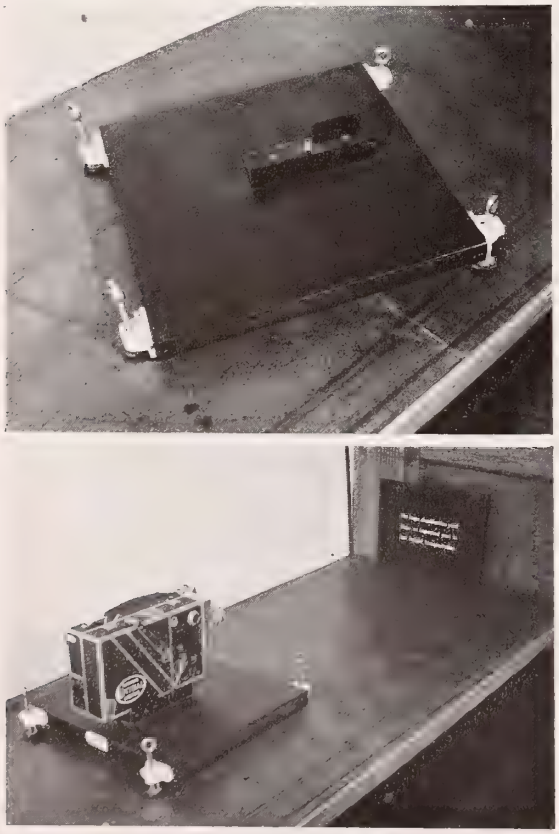


The Clinic

Technical comment and timely topics for the amateur

Tilt table Have you ever tried to make titles without a titler or tried to film small objects on a table? If so, you have very likely had difficulty in getting the camera level. The usual method of tilting the camera is to place cards or bits of paper under one side of it until it is balanced precariously in the correct position. This haphazard method requires one to check the camera position after each winding. The photographs accompanying this item show one type of a low camera stand which not only holds the camera firmly, but provides for minute adjustments by means of screws on the four corners. The attachments shown are clamps used to lock window sashes in partly open positions. If these cannot be obtained, one may use ordinary stove bolts and nuts. Solder the nut to a small tin plate and tack the plate to the under side of the baseboard so that the bolt may be screwed in and out to lengthen or shorten the leg. A standard tripod screw is used to hold the camera in place. The size of the wooden base will depend on the type of camera to be used. The one shown in the illustration is made to hold a Ciné-Kodak Special. It is narrow enough to allow the film chamber to be removed without disturbing the camera on the stand.

Convenient tilt table to aid in filming small objects



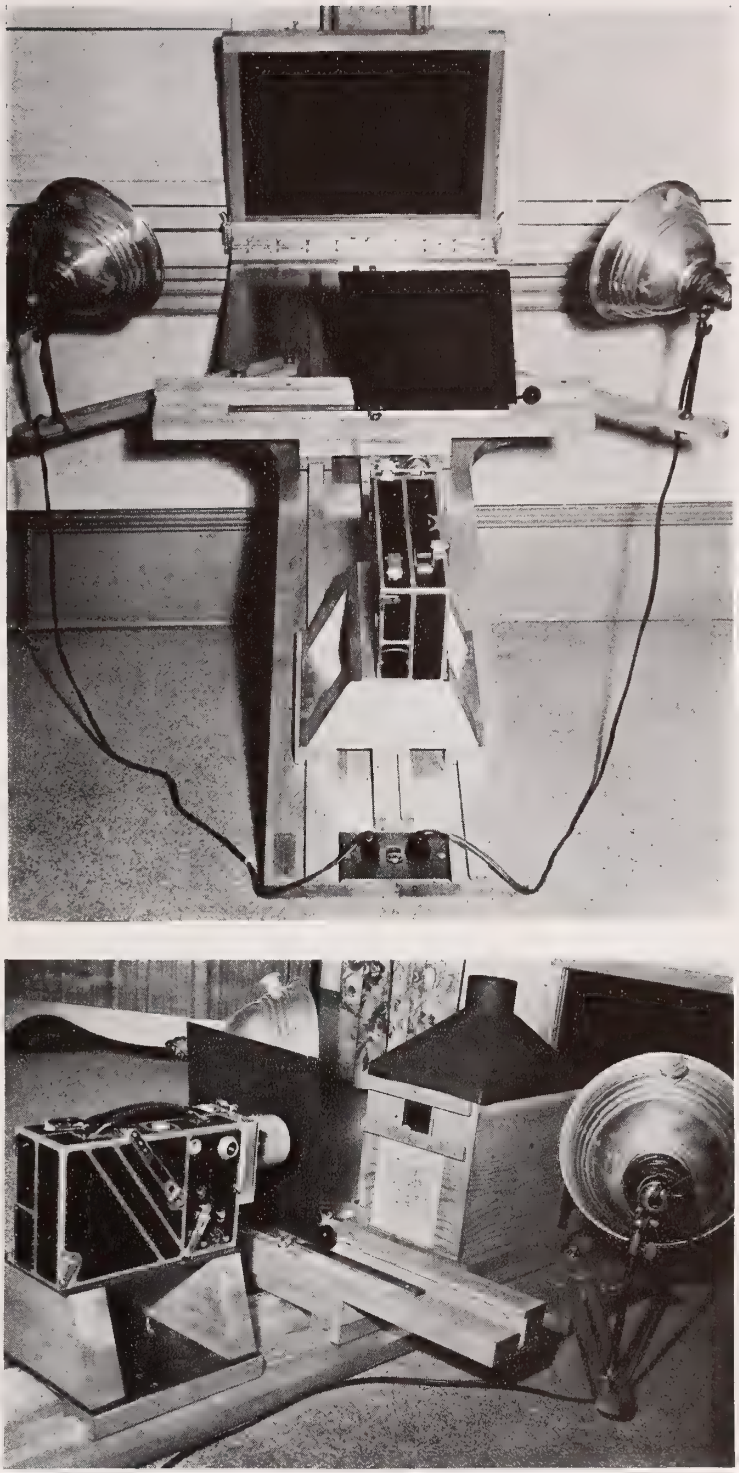
Colored letters Instead of keeping a stock of colored letters for use in making Kodachrome titles, William E. Turpen, ACL, makes one set of white letters serve him well. He secures the color effects by using filters with Kodachrome. For example, should he desire yellow letters, he places a yellow filter before his lens, a red filter for red letters and so on. While it is difficult to give hard and fast rules for a definite color and filter combination, he reports the following method as a starting point for experimentation. Using daylight Kodachrome, a CK-3 filter and Photoflood illumination, he is able to get rich yellow letters on his title. He takes a reading with his General Electric exposure meter on a white card temporarily substituted for his title letters. This meter reading, when made with a G.E. film speed rating of 8, gives approximately the correct exposure. A few simple tests with your own filters and lighting setup for titles will give interesting results. Try them on short ends of your color rolls.

Cellar theatre built by Albert O. Schmidt, ACL; curtain conceals screen

Glamour basement Cellar theatres have been pictured many times in these pages, but the interest continues in full force. Above is a combination playroom and projection theatre, built by Albert O. Schmidt, ACL, of Binghamton, N. Y. In the right hand corner is a tiny bar, while the screen is hidden by a curtain when it is not in use. The loudspeaker is built into the wall, directly below the screen, while a booth in the other end of the room houses projection and sound equipment. In addition to a dual turntable outfit, Mr. Schmidt has a fine disc recorder with which he cuts records to entertain his friends.

It may be static If you hear an occasional snap or crack on the sound track of a new film, don't blame the recording until you have made certain that the difficulty is not caused by static electricity in the projector. This phenomenon is encountered only in cold, dry weather and it is not objectionable enough to interfere with ordinary projection; but, when one is checking the quality of a track, it can cause considerable confusion. The snapping sound of static is intermittent, and it does not always occur at the same spot on the film, as would be the case if the defect were recorded on the sound track.

Wavy scene A perplexed reader wrote to us recently, describing an apparent "weaving in and out" of his film during projection. He noted that this effect was observed just after the start of a new scene and that it was apparent only on Kodachrome. The explanation is a simple one, but unknown to most amateurs. Kodachrome film, because of its multilayer construction, will retain its curled shape when it is bent for any appreciable length of time. Thus, when it is left in a camera for a day or so between shots, it will conform to the curve of the loop. When the camera starts, this curved part will often cause the gate to move out slightly, with the resultant momentary change in focus. Unless the gate tension on the camera is lighter than normal, this effect will not be seen. If you find it occurring in your rolls of color film, the best remedy is to have the camera checked and have more tension put on the gate spring.



Ted Martens

Handsome title board, built of hard maple by Ted Martens, shows lamp house for illuminating transparencies for copying.

Glass titles The one way to get satisfactory lead titles lettered in color with a background in motion is to have the title lettered on glass or celluloid and to shoot the background action through the transparent title card. Double exposure will not work if the title lettering is to be in color.

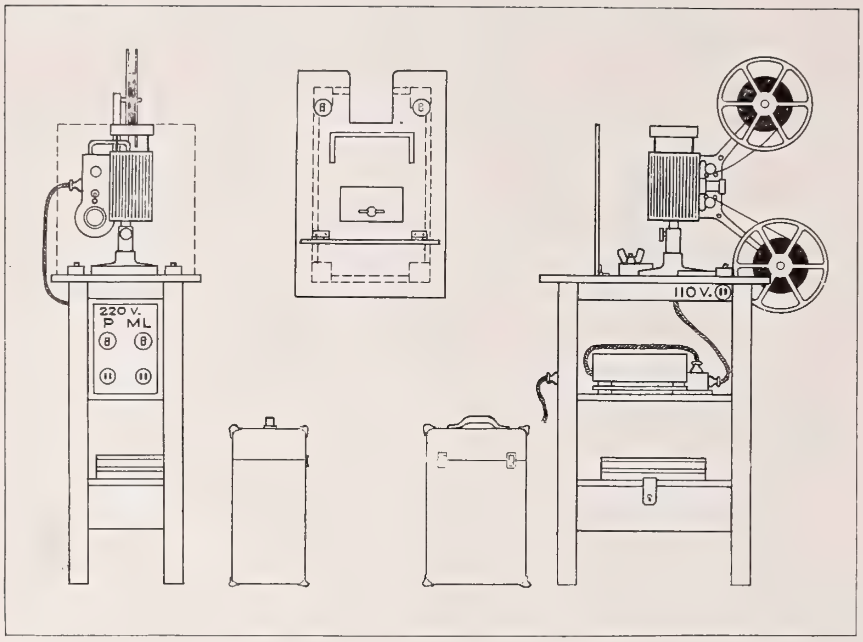
Color titles made with glass are very attractive and, if the sheet of glass is large enough, the range of background action can be brought into satisfactory focus, especially on a bright day when a small diaphragm opening can be used. A dark blue sky with moving cloud forms (filmed at eight frames a second) makes a beautiful background for a title lettered in red. Titles are lettered in showcard paint on the glass. Difficulties in making this type of title are placing the glass in position in front of the camera and placing camera and glass in the right relation to the direction of illumination so that the surface of the glass will not reflect light. The best solution is to get assistance when you shoot the title.

Winter color If you are lucky enough to have a roll of color film, don't waste it by shooting outdoors before ten in the morning or after four in afternoon. Sunlight is markedly reddish in color during early morning and late afternoon, particularly in winter months. You are accustomed to this effect when you see it in real life; but, in color film, the colors appear to be distorted when scenes are filmed during early morning or late afternoon hours.

Safety Two ideas advanced by Walter Bergmann, ACL, are not new by any means, but they are nonetheless important and helpful. He reminds us that small pieces of cellulose tape, placed in an accessible position on the projector, may save the day if the film breaks during a show. If the operator is clever enough, he can avoid interrupting the show while he uses the tape to make a temporary patch in the film. Another suggestion, somewhat akin to this idea, is to fasten the projector cord to the table leg by means of the black tape used to seal unexposed film cans. This is an important safety measure, since it prevents disaster when somebody trips over the cord. Did you ever run a show when somebody did not trip over the cord in spite of many warnings?

Another titler When a movie maker settles down to design a title board, he usually comes up with something pretty special. Although the result might not always suit all other amateurs, it generally does just what its builder wants accomplished. The titler illustrated above, built by Ted Martens, is a very fine job. He reports that this titler is equipped for making wipes and that it can also be used for filming Kodachrome transparencies. The lower photograph shows a special lamp house for illuminating the transparencies. The board has the sliding base feature and adjustable arms for the lights. This titler was built of hard maple, and no metal was used except for a few fittings and hardware necessities.

Fig. 1



• At left, back and side views of portable projection stand for use in giving shows in clubs for service men. Below, extension arms designed by author to adapt 400 foot projector for 1600 foot reels. (A) Original arm of projector; (B) extension arms cast to fit; (C) slot to fit over projector bolt; (D) screw locking extension and projector arm.

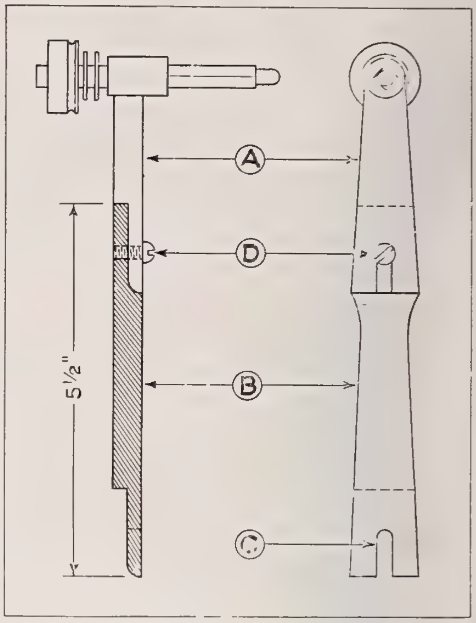


Fig. 2

A UNIT FOR ROAD FILM SHOWS

A. C. TUTEIN-NOLTHENIUS, ACL

ON the island of Ceylon, we have found that few audiences are more appreciative of amateur movies than are the fighting forces, especially those units that are stationed in lonely places, with no theatrical films and few, if any, amusements. If electric current is available, or if it can be supplied from a traveling van, we do not hesitate to give a cine show.

Because distances in Ceylon are so great, we had to design a special traveling projection outfit. The usual projector cases would not stand up for long with the hard wear and fairly rough transport in cars and trucks.

So, for the projector, a strong wooden case, eleven by thirteen by twenty four inches high, was made. The lid was deep, and there were partitions to hold the spare lamp, a bottle of oil and one or two spare 400 foot reels. In the case itself, other partitions hold the projector firmly in place; they also hold the extension arms, a screwdriver, dustcloth, projector cover and so forth. We fastened a piece of cork mat on top of the case, which makes a good seat for the man at the machine. Other cases hold the films in their cans, spare reels and phonograph records. The dual turntable has been designed so that the loud speaker forms the lid. Inside is the long wire for connecting the loud speaker (placed behind the screen) with the amplifier and turntable, which are placed near the projector.

The large screen, always a nuisance in a car, is packed in a strong wooden case, together with four foot wooden extension legs, so that it can be placed well up above the level of the eyes of the audience. All cases are stained and varnished, and they have strong, folding carrying handles and neat brass corners to prevent damage.

Experience taught us that practically never could a suitable table or stand for the projector be obtained. Therefore, one had to be designed that was strong and solid, yet as light as possible for traveling. Fig. 1 shows the projector stand, a design that we found to be preferable to any form of tripod. At most public places, a strong, large table can be found, or a few good packing cases and some planks, so that the projector on its stand, as well as the man who runs it, can be placed well above the heads of the audience.

In our case, it is rare to find 110 volt current in rural areas, and the top shelf of the projector stand is used for the resistance, to reduce 220 volt current to 110. When we are traveling, the resistance (and a spare one), spare switches and plugs, tools, insulating tape, a few nails and screws and so forth are carried in the drawer under the lower shelf. This shelf also serves to hold in readiness the reels of film to be shown after the first one.

Fig. 1 also shows the panel which holds the switches and plugs. All are clearly marked, so that mistakes are avoided. They can be connected directly to the current for the projector and to the light system of the room, hut or hall. This fact has a great advantage, in that the operator himself can switch off all the lights and, at the same time, switch on the projector, which has been made ready and focused before the show starts. We check all connections *before* the show!

Another switch and plug are fixed to the table, to be used when 110 volt current is available; the resistance then is cut out. The arrangement on the top of the stand is also illustrated in Fig. 1. The projector is firmly clamped down under a grooved block, held by a bolt with a wing nut. Some eight inches

[Continued on page 69]

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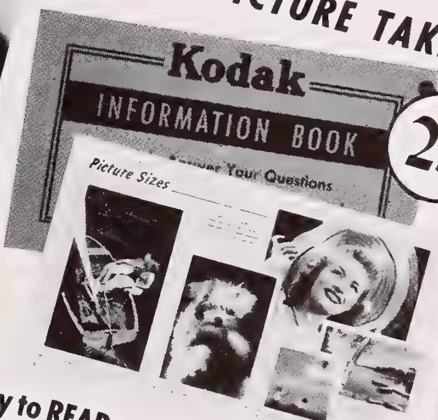
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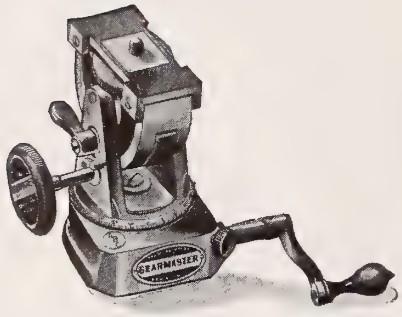

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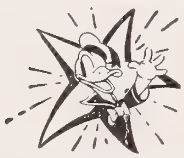

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"Gags" with titles

[Continued from page 62]

Title. Look closely as he cuts a double Figure 8 with no connecting stroke.

Title. Tingle with excitement as he skates through a burning hoop.

Title. And when he skates with Hilda Swenson, his famous skating partner, you will see the rhumba performed more gracefully than in any ballroom.

Title. Ladees an' Gentle—men, we present ALF NELSON!

One and only scene—a young boy with skates on is sitting on a bench. Two older children, or two grownups, help the lad to his feet, revealing a big pillow tied to his back. His supporters let go, our champ takes a stroke and falls backward on the pillow.

Title. *The End.*

You can make an all gag reel just for home projection, as a joke on your camera club or as a "stunt" to show at your lodge, card club or service club group. If it is for a group showing, skillfully work in the names of a few well known members, but don't let them in on the secret beforehand, so that it will be a surprise to them as well as to the general audience. Avoid any statements which will arouse suspicion that this is a stunt—keep all in the dark and with mounting anticipation, so that the gag hits like a flash and so suddenly that it might take a minute to sink in even after *The End* appears.

Endeavor to make your titles sound entirely authentic. For example, do not refer to somebody visiting a distant place if your audience knows that the person has never been a traveler. This would forewarn that something illegitimate was going on.

The following provided a gag at a meeting of the Cinema Club of Passaic, N. J. At its première, the announcement was made that several members of the club had been working on a picture for a long time, that they very generously were giving the club credit for its production and it was with pleasure that we were able to show it that evening. Actually only two members knew of its existence before its initial showing.

Main title. *Tropical Paradise.*

Title. A tale of love, mystery and adventure in the tropics.

Title. Produced by the Cinema Club of Passaic, N. J., under the direction of Amos N. Prescott.

Title. Screen scenario by William R. Hunter.

Title. Probably the most unique production ever filmed by amateur cinematographers.

Title. The outdoor tropical scenes were filmed on Oahu, northernmost island of the Hawaiian group, by Henry E. Hird.

Title. Original trick effects are the invention of Canfield Howe.

Title. The night club scenes were taken in the Hawaiian Room of the Hotel Lexington, by Carl H. Brubaker and Walter A. Sargent.

Title. The lovely star, Kauluoa Lou, is a native Hawaiian.

Title. The dance of the Hawaiian maidens is called Mauna Lana Kaaha Ookala (dance to the sun).

Title. The scenes in which the Marines appear have been passed by the Board of Censors at Washington.

Title. Favorable comments have been received from three previews.

Title. "Most exceptional for an amateur production. Beautifully done."—Photographic News.

Title. "Head and shoulders above other amateur pictures."—Journal of Photography.

Title. "Every cinema club should see *Tropical Paradise.*"—Motion Picture Review.

One and only scene—actually a picture, twenty five feet in length, was inserted here. It was a scene taken several years previously at a summer resort, in which half a dozen young chaps dressed themselves in crêpe paper skirts and performed a dance routine, to help while away a summer afternoon for the enjoyment of other guests.

Title. Thanks for looking, folks.

Title. *The End.*

The "buildup" for *Tropical Paradise* appeared perfectly logical to the club. Amos Prescott had the technical knowledge to direct a picture; Bill Hunter had had scenarios published in movie magazines; Henry Hird had done considerable traveling and had shown the club a number of exceptionally fine travel pictures. Oahu is really an island in the Hawaiian group; Canfield Howe had been in charge of the club's Trick Photography Night, while the Messrs. Brubaker and Sargent were known by all to be skilled cinematographers.

Hawaiian records were played on a dual turntable, to furnish a South Sea Island effect. At another showing, piano accompaniment was used, starting with *Song of the Islands,* and swinging into *Blue Hawaii* and *Aloha* and breaking into *Yaaka Hula Hickey Doola* in fast time as the dancing scene flashed on the screen.

While your gag film will seldom be more than thirty to fifty feet in length, never project it from a small hundred foot reel, unless those who see you placing it on the projector discover that it is going to be short. Instead, splice it in at the beginning of a three or four hundred foot picture, to avoid suspicion. Of course, it is not necessary to show the remainder of the reel; stop the projector as soon as you reach the end of your gag reel. Even if you plan to show the main picture on the reel as a separate feature, hold up the performance for a minute or two at the end of your gag picture, for the reaction which is bound to follow.

A unit for road film shows

[Continued from page 66]

from the edge, a small screen of plywood is hinged to the table. This screen prevents the light from the fanhouse from blinding the operators; at the same time, it prevents those who may be sitting behind from having to suffer this annoyance. A metal cap is supported above the projector, which stops any upward glare against a light ceiling.

The space behind the folding screen is useful to keep the program and cellulose tape for use in case of a broken splice. Ample spare cables are carried on suitable drums. For shows in faraway places, one cannot afford to forget anything.

An essential need for us was a projector which would run 1600 foot reels. One's audience soon gets bored with the continual change of 400 foot reels, and two reels of about 1500 feet of film each are ample for an evening's entertainment, with an intermission during the change of reels.

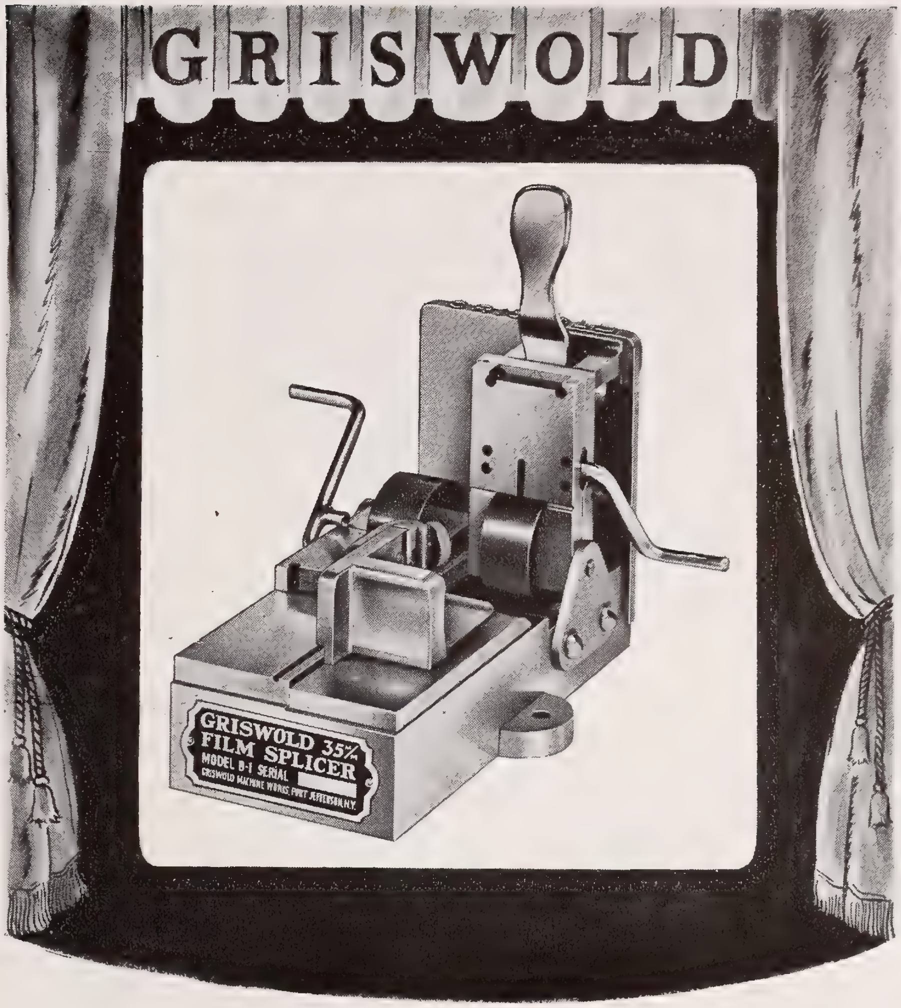
As it was impossible, because of war conditions, to procure a projector for 1600 foot reels, small extension arms were designed and cast. (See Fig. 2.) These arms must fit perfectly. Remember that the takeup reel will get heavier as more film is wound on it and that this arm must be screwed to the projector very firmly.

Our projector—a Kodascope G-A—was not harmed nor damaged in any way by the change in reel arms. The construction of the extended reel arms is shown in Fig. 2. We simply unscrewed the short arms for the 400 foot reels and added the extensions. The long arms can be kept assembled, and they are placed in a flannel bag which fits into the projector case.

These arms are also suitable for 400 foot reels or for the small processing reels if a longer leader strip is used.

A new driving belt could not be obtained, and it was a little difficult to make one. The two belts (driving and rewind) of the projector were joined together. Later, it was found that the outer cover of a speedometer cable (an old one from the lorry), the steel center having been removed, made an excellent belt, so that a spare one is now carried in case of emergencies!

No rewind can be used on the projector with the added extension arms. As soon as the show is over, the films are rewound on separate rewinds and are cleaned at the same time, in the usual way.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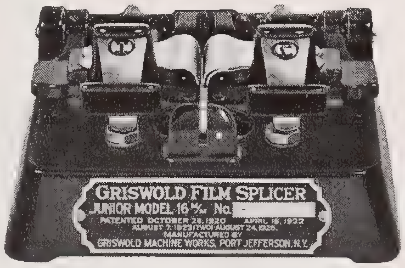
GRISWOLD 35% FILM SPLICER
MODEL B-1 SERIAL
GRISWOLD MACHINE WORKS, PORT JEFFERSON, N.Y.

Preview of a new star in FILM SPLICERS by GRISWOLD



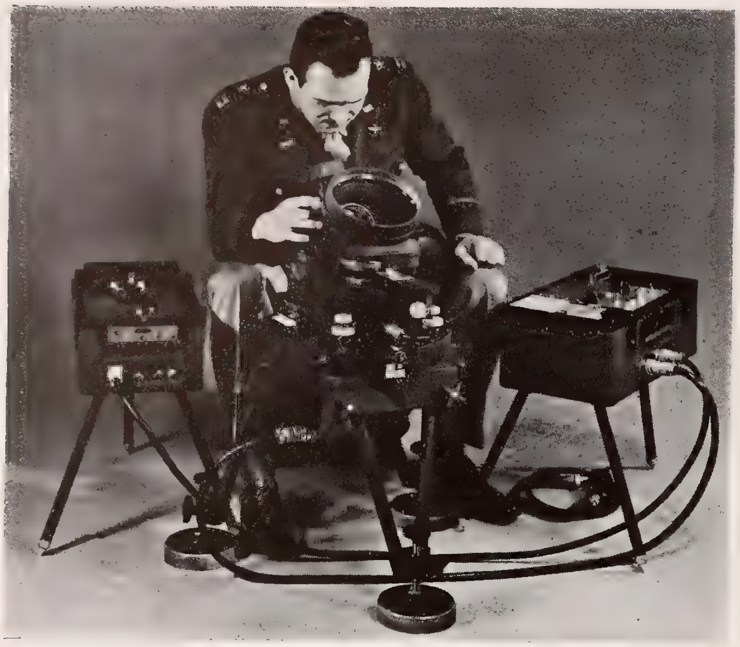
Griswold Film Splicers are made in models for all film sizes.

The thousands of satisfied users of Griswold Film Splicers will wonder how the present models could be improved upon. The answer is that new features of design make it even easier than before to cut the film cleanly and accurately, remove the emulsion from the joint surfaces, and complete a strong, perfectly aligned splice.

Fully perfected and patented, this new, advanced Griswold Film Splicer will go into production as soon as Victory is won and war work permits.

Meanwhile, today's Griswold models will continue to represent the best in film splicers at popular prices. When you order film splicers, be sure to specify "GRISWOLD".

GRISWOLD MACHINE WORKS
Port Jefferson, New York



• "Sighting" with the new zenith, three unit camera which enables armed forces to determine exact latitude and longitude of aerial photographs taken over war areas. The equipment is manufactured by Eastman Kodak.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

Soundies has war theme Walter O. Gutlohn, Inc., 25 West 45th Street, New York City, recently released *Don't be an Absentee*, a special Soundies short with a patriotic motif. This 16mm. sound on film "musical," running three minutes, contains a powerful message for the workers on the production line and for all those on the home front. Patti Ryan, radio singer featured in *The Lunch Time Follies* program, sings the title song. Action shots filmed during the invasion of Sicily and scenes from *Desert Victory* are shown as part of this presentation. The subject has received the approval of Donald Nelson, chairman of the War Productions Board, and Frank Knox, Secretary of the Navy.

New, special camera The Eastman Kodak Company has designed and is now producing for the United States armed forces a three unit zenith camera outfit which makes it possible to locate aerial maps, made by the Army and Navy, in exact positions in terms of longitude and latitude. Accuracy is believed to be obtainable within forty or fifty feet.

The special outfits are placed at one or more points within an area being mapped. By coordinating the star data from the cameras with the land picture from aerial maps, precise locations can be ascertained. The new device consists of a camera which photographs the portion of the sky immediately surrounding the zenith; another camera, connected by electrical cables, which photographs three navigation watches set on Greenwich time; and an automatic timing unit which operates and synchronizes the other two. The photographs secured in this manner show a picture of the night sky surrounding the zenith, a record of the time at which the picture was taken and the mission data recorded by the operator. By computing, with the aid of a catalog of the stars, men who know nothing about astronomy can establish the exact position of the point of observation.

Neumade postwar models The Neumade Products Corporation, 427 West 42nd Street, New York City, has completed models of new equipment for use in the storage and preservation of movie film which this firm will place on the market at the end of the war. The new cabinets will have facilities for storing 16mm. film, as well as file drawers for housing film strips. Typical of the entire Neumade line is an all steel cabinet, lightly constructed, which is fireproof, dustproof and humidified. The cabinet is indexed for instant selection of the contents, and it is fitted with special key locks as a precaution against robbery. Models will soon be placed on display.

This is Your World Brandon Films cooperated in planning a series of twenty seven motion pictures which are to be shown this winter at the Philadelphia Museum of Art. The series is described as "masterpieces of film that reveal the culture and character of the peoples of the world," and it will be presented under the general heading, *This is Your World*. The programs were selected from the best productions available on 16mm. sound film that deal with all areas of the world. Full length features, as well as short subjects, will be shown. A free copy of the printed list of the entire schedule of *This is Your World* may be obtained by writing to Brandon Films, 1600 Broadway, New York, N. Y.

New Pictoreels Pictorial Films, RKO Building, New York City, has recently announced the addition of eighteen new subjects to its series of Pictoreels, designed for home movie use. Among these new releases are twelve 100 foot musical sub-

• Patti Ryan, radio singer, in *Don't be an Absentee*, special Soundies short with message for war workers, released by Walter O. Gutlohn, Inc.

jects, as well as two new sports subjects—*Here Comes Malicious*, a horse racing film, and *Chinook's Children*, which is based on raising and breeding champion sled dogs, descendants of Admiral Byrd's arctic dog, Chinook.

Pictoreel's nature series has another dramatic underseas story, *Demons of the Deep*, which is climaxed by an exciting battle between an octopus and an eel. In the travel category, two recent releases deal with countries in the news, *Norway* and *Holland*.

A new catalog is now ready, listing all the current 16mm. sound films, short subjects and features, which are distributed exclusively by Pictorial Films, and it is available to anybody requesting it.

Washington film news

[Continued from page 48]

Of the nine countries getting lend leased film, Russia got the largest amount. Other countries getting film were India, Australia, Great Britain, Egypt, South Africa, China, New Zealand and Surinam (Dutch Guiana, South America).

The total film lend leased during this two and a half year period is less than any one of the seven largest Hollywood studios is allowed by the War Production Board for a three month period.

* * *

MISCELLANY

Add war casualties: billboard advertising of movies is "out for the duration," because of the paper shortage. *Madam Curie* is the last movie to be heralded on large billboards.

* * *

Because it appears that the industrial war boom in the South will largely remain after the war, several major theatre chains are discreetly investigating Southern cities as possibilities for post war theatre construction.

* * *

The Office of War Information is seeking to establish the part that 16mm. is playing in the war. They are asking for "photographs of war film meetings or forums" and newspaper accounts of such meetings, or of other instances where 16mm. helped the war. If you have any, they will be glad to get them. Address OWI Motion Picture Bureau, Washington, D. C.

* * *

The American Marketing Association announced recently that home television currently has an audience of eight persons for each set owned.

* * *

Loud rumors here indicate that film rentals may come under Office of Price Administration control. We are listening for a howl from the industry if this should happen.

★ ★

★ THERE'S A BRIGHT WHITE STAR IN DEVRY'S ARMY-NAVY "E" PENNANT — proud symbol of DEVRY'S *continued* excellence in the production of motion picture sound equipment and electronic training devices for the Armed Forces. DEVRY isn't forgetting you, its valued peace-time customers—but in *all* DEVRY plants—and with *all* DEVRY personnel—*"Uncle Sam" comes first.* There are NEW and improved DEVRY designs and mechanisms for you to look forward to when Peace returns. So keep your eye on DEVRY—and your money in America's first and best investment—U. S. War Bonds and Stamps.

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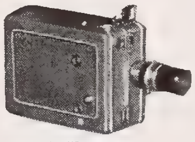
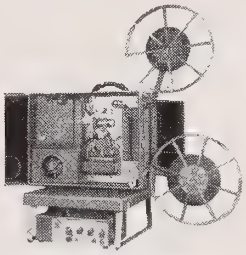


DEVRY 35mm
Battle Camera



DEVRY 16mm Sound-on-Film Projector

The results of DEVRY'S 8mm Design Competition will be announced shortly. Submit any ideas you may have for the design or mechanical improvement of motion picture equipment to DEVRY, assured that your interests will be protected to the best of our ability.

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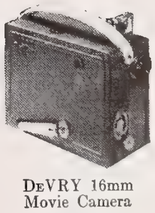
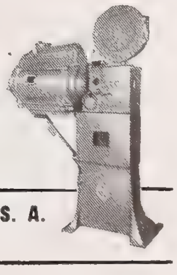


DEVRY 16mm
Movie Camera



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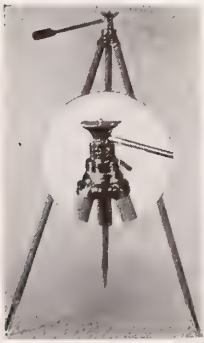

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The World Series, 2 reels, 16mm. sound on film, black and white, running 22 minutes; produced in cooperation with A. G. Spalding & Bros., Inc., and Hillerich & Bradsby Company.

OFFERED TO: groups.

AVAILABLE FROM: Lew Fonseca, American League of Professional Baseball Clubs, 310 South Michigan Building, Chicago, Ill.

The World Series includes the important plays of every game between the St. Louis Cardinals, National League champions, and the New York Yankees. champions of the baseball world. 1943. All members of both teams appear in the film. Bob Elson did the narration.

Milk Parade, 1 reel, 16mm. sound on film, black and white, running 10 minutes; produced by the Milk Industry Foundation.

OFFERED TO: groups.

AVAILABLE FROM: Milk Industry Foundation, Chrysler Building, New York, N. Y.

Milk Parade tells the story of pasteurized milk from cow to doorstep, including inspection on the farm, transportation to country and city plants, weighing, testing, laboratory work, pasteurizing, bottle washing and bottling. Lowell Thomas is the commentator.

American Anniversary, 16mm. sound on film, black and white, running 15 minutes; produced by the National Association of Manufacturers.

OFFERED TO: groups.

AVAILABLE FROM: National Association of Manufacturers, 14 West 49th Street, New York, N. Y.

American Anniversary depicts the fundamental freedoms we are fighting to preserve. The story presents the life of Joe Karnak, immigrant, from his early days of bewildered discovery of the freedoms that he has gained in America to his attainment of a position of leadership in his community.

PLANNING

One way to get a start in planning a movie is to ask yourself, "What would I want to know about this subject?", and to jot down your answers. When you plan a sequence on the spot, just ask yourself what your audience would like to know about the subject and plan your shots accordingly.

PORTABLE REFLECTOR

If you go out for a day's filming and do not want to carry stiff cardboard reflectors along, get a large sheet of white paper which can be rolled or folded. If there is not too much wind, the opened sheet of paper will serve nicely as a reflector.

Masters of Molecules, 1 reel, 1600 feet, 16mm. sound on film, color; produced by The Texaco Company.

OFFERED TO: service clubs and other organizations.

AVAILABLE FROM: Public Relations Department, The Texas Company, 135 East 42nd Street, New York, N. Y.

Masters of Molecules is the third of Texaco's series of motion pictures portraying operations in its industry. This film tells the story of petroleum refining.

Husky and Skinny, 1 reel, 16mm. sound on film, running 12 minutes; produced by the National Dairy Council.

OFFERED TO: groups.

AVAILABLE FROM: National Dairy Council, 111 North Canal Street, Chicago, Ill.

Husky and Skinny is an animated cartoon with voice and music. Husky is a fun loving athletic boy who likes milk, and Skinny is a boy who does not like milk at the time the picture begins. The two spend the day at Coney Island, and, before the day is over, Skinny decides that milk is well worth drinking, in view of its marvelous effect on Husky.

Uses, Unlimited, $3\frac{1}{2}$ reels, 16mm. sound on film, color; produced by the Micro-Switch Company.

OFFERED TO: groups.

AVAILABLE FROM: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.; 19 South LaSalle Street, Chicago, Ill.; 351 Turk Street, San Francisco, Calif.; 1700 Patterson Avenue, Dallas, Texas.

Uses, Unlimited deals with the production and use of a wide variety of micro switches. These new switches are playing an important part both in the production of war materials and on the actual fighting fronts as they are used in submarines, tanks and anti aircraft guns.

Why movies move

[Continued from page 63]

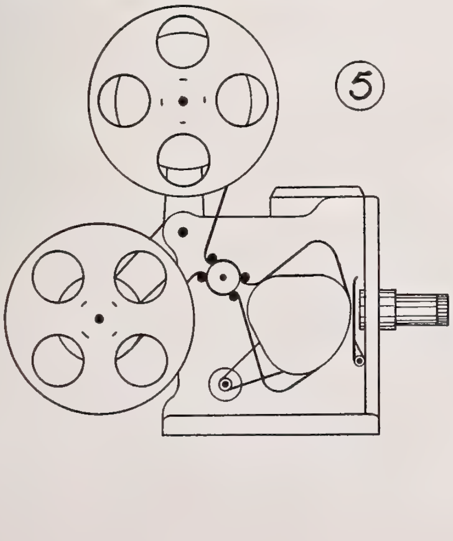
more and more film is wound up. This result usually is accomplished by means of a friction drive. The spindle is geared to run fast enough to take up the film when the reel is empty and, as it fills up, the friction drive slips to an increasing degree, but maintains sufficient torque to wind the film up tightly when the reel is full. However, it does not exert excessive strain on the film as the supply is delivered from the takeup sprocket. The takeup is usually belt driven from a pulley on the takeup sprocket shaft, but a chain of pinion gears is used in at least one make of substandard projector.

Complications are introduced in the special cameras fitted with back winds, as it will be realized that the feed reel may have to do duty as the takeup. It is usual to fit a friction drive to both reel spindles operated through a form of "freewheel" device so that the takeup action is effective in one direction only.

To return to projectors, the points discussed lead to a logical development of the basic standard design shown in Fig. 4. The mechanism is usually mainly located behind a division plate so as to leave a clear film path and simplify threading over the sprockets and through the gate. The lamphouse takes the obvious position to the rear, and the shutter is usually fitted to run between the condenser and gate in substandard machines, where it is out of the way and protected from possible damage. The claws may drive either from the front or from behind the gate, according to the type and design employed.

An interesting departure from the "standard" layout is shown in Fig. 5. A single sprocket is made to do duty, both as feed and takeup; the reels are mounted on collapsible arms and are kept above the level of the base and so reduce the height of the machine; a curved film track makes possible the

Fig. 5, departure from standard basic design of cine projector



Photographic Ice-capades . . .

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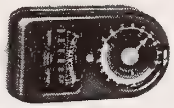

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use of the "grasshopper" type of claw; and the lamphouse is located at one side of the machine, the beam of light from the condenser being deflected into the gate by a mirror. Gearing is saved as the shutter is mounted directly on the large gear shaft of the grasshopper claw drive. This machine occupies less than half the bulk of a machine of more normal design and has been developed for use where compactness and portability are factors of importance.

With the same object in view, compactness, cameras nearly always employ the single sprocket. Reels are kept relatively short, 100 feet being the general maximum.

Again, the normal, vertical film path is usually followed with the mechanism set out of harm's way behind a division plate, producing the standard layout given in Fig. 6. A footage indicator and sighting device are essentials, but such features as back winds, turret heads to carry several lenses of different focal length and variable speeds are desirable additions but by no means essential to the production of good, "straight" movies.

Design is never at a standstill, and inventive ingenuity is constantly applied to the task of bringing movie making within reach of everybody. To achieve this end, particularly with the camera, it must be as nearly as possible foolproof, and in this connection magazine loading is the latest step forward. The idea is not new, but the application in its present form, where some of the "works" are contained within the magazine itself, is.

There are several variations; in some cases, the magazine is pushed into an opening in the rear of the camera; in others, it is dropped into an opening in the side. In all cases, the essential principle is the same and is indicated in Fig. 7. The feed and takeup arrangements and the gate proper are all contained within the magazine, the main spring driving gear, claws and shutter being located in the camera.

A recess is formed in the camera body to take the magazine and to hold it in the required position. A dog or splined shaft is arranged to engage with a corresponding shaft in the magazine, which transmits the drive from the camera mechanism to the feed and takeup reels inside the magazine. The gate opening, complete with pressure pad, is provided at one end of the magazine, and slots are fitted below to allow the claws to engage in the film perforations.

If the loading instructions are followed, it is impossible to load the magazine incorrectly, and, as the film stock is handled only in the manufacturers' laboratories, there is no danger of fogging the film during loading operations. At any one time, a single frame occupying the gate may be fogged, although a protecting cover automatically operated is usually fitted to prevent even this loss.

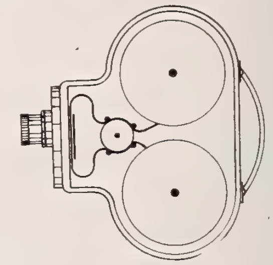
Apart from simplicity, a valuable asset of the magazine is the fact that it enables the operator to change from one stock to another without exposing the whole reel of film. The footage indicator is attached to the magazine and it may be removed from the camera at any time without fogging more than a single frame and still show the number of feet of unexposed film still available. Thus a change can be made from monochrome to color and vice versa at will, until both magazines are consumed, at which time the magazine complete is simply mailed to the nearest processing station.

Most of the problems involving the *mechanics* of the cinematograph have now been covered, and it is hoped that the "whys" and "wherefores" for each individual part are now understood. There remains the problem of "talkies."

Talkies are simply cine films with sound grafted on, and the two have really nothing in common from the mechanical point of view. However, as certain purely mechanical modifications had to be made in the original cine mechanism to accommodate the new partner, a few words on the subject will not be out of place here.

Long before sound had come to stay, in the interests of better "movement," silent films had been stepped up to twenty frames a second or more.

Fig. 6, basic camera design; Fig. 7, magazine camera; Fig. 8, sound gate



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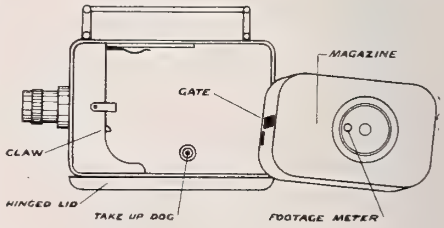

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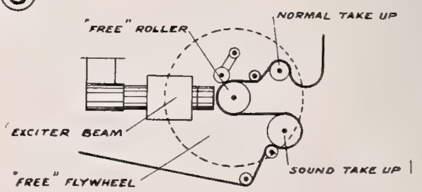

Sound standardized the speed at twenty four frames, thus giving sufficient length of film on which to record the highest audible frequencies. With the relatively lightweight 16mm. film, it had also been found that perfectly satisfactory results were obtained by claw engagement in the perforations of one side of the film only. Consequently, it was a logical step to eliminate the perforations from one side of the film and to utilize the space for the sound record, preserving the original picture space without the loss sustained by 35mm. film. Full modulation was thus possible, and the shorter length was largely compensated for by the use of a smaller slit in the sound gate. Thus little alteration was required in the cine mechanism, provided the intermittent were capable of running at the required speed of twenty four frames a second. The mechanical problem which had to be overcome was that of maintaining this speed at a constant value.

The ear is very sensible to a *change* of tone, and any speed variation in the film produces a "wowing" sound, quite unbearable to the listener. The use of a governed driving motor alone is insufficient, and some form of steadying or damping device is invariably employed to maintain a dead constant speed at the sound gate.

Inevitably, the methods of control vary, but a common one is shown in Fig. 8. A is the normal cine takeup sprocket, and an additional takeup is fitted at B. S is the sound damper and it is a plain roller, without teeth and mounted on the same shaft as a heavy flywheel. It is rotated by the pull of the film only, and its speed is kept constant by the flywheel. In turn, it keeps the speed of the film passing over it dead steady. In this particular example, the sound track "overhangs" the roller, and the split image is projected on it. The beam is reflected by a mirror located just inside the roller to the cell at the rear of the projector behind the division plate. The film is therefore in contact with the roller at the sound slit, and "wowing" is entirely eliminated.

That is all that is new in sound projectors in so far as the essential mechanics are concerned.

Filming in winter

[Continued from page 61]

into white clouds that are most satisfactory from a filming point of view. In the wintertime, therefore, one can get the best scenes of steam coming from exhaust valves and the best scenes of train engines dramatically circled with clouds of steam. Even the small blast of steam from the peanut vender's cart is more attractive in winter than in summer.

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scape shots appear flat is that they *are* flat. A heavy blanket of snow covers the detail and minor contours of the landscape that provide the summer picture with ever ready values of composition. Therefore, the use of foreground masses is important in winter films. One of the most effective winter shots that we have seen is a view of skiers circling under the high bough of a big evergreen tree. The tree furnished foreground and form for the composition.

Snow storms and ice storms are, of necessity, made on overcast days, and it is in filming these phases of winter that greatest care must be taken. Such films are best done in detail rather than in mass. The falling snow, snowflakes on a dark background, the growing, all enveloping blanket of white—all these things carefully handled will record not only the beauty of winter but also the sombre, quiet grandeur of the season.

The movie maker should not be satisfied with the general aspects of the snow storm. There are the interesting details to record—a car, forlornly alone in a snowdrift; snowplows releasing a road from winter's grip; birds feeding on the scraps put out for their relief; steaming horses toiling through drifted roads to get the milk out; the postman bucking his way through the heavy going; and, in the cities, the snow removal machinery at work. These are the outgrowths of a snow storm and they lend color and action to the winter picture.

Camera records high speeds

[Continued from page 54]

of picture frequency can be obtained by including in the camera field an argon lamp operating on an alternating current.

Two lenses are available for the high speed camera, the Kodak Anastigmat *f*/2.7, two and a half inch lens for general work and the *f*/2.7, four inch for closer work. The Kodak Anastigmat *f*/1.6, two inch lens can be adapted for the camera, but otherwise only lenses specially made for the camera can be used. Lenses that are designed for the camera are distinguished by red lettering on the barrel.

The camera is provided with a focusing finder that enables the operator to focus exactly by visual means and also to observe the camera field. The focusing finder can be adjusted to the eye characteristics of the operator, making possible precise results.

The camera is loaded easily. (See Illus. A.) From a feed spool, locked in place with a lock nut, the film passes over an idler roller, to the upper sprocket clamp, and then downward past the camera gate. The film then travels through the lower sprocket clamp, next under another idler roller and then to the takeup spool, which is also held in place with a lock nut. Because of its high speed, the camera must not be operated faster than 1500 frames a second unless it is loaded with film, and the motor must not be started unless the speed acceleration control is properly set and the camera door is closed.

After the camera is loaded, threading is checked, exposure and focus are determined and the acceleration control is set; the camera is started by switching the current. The camera is stopped by a motor cut off switch (the upper dial in the back of the camera shown in Illus. B) that must be set in advance for either a 100 or a fifty foot roll of film. A complete roll of film should be permitted to run through the mechanism at one time.

The camera is also equipped with a device that can be used to make or break an external electrical circuit automatically when a predetermined length of film has run through the camera. This device comprises a control dial (the lower dial in the back of the camera, shown in Illus. B) and a connection socket near the base of the back of the camera (also shown in Illus. B).

In use, the control dial can be set, for example, at twenty five, which means that, after the camera is in operation and twenty five feet of film have been exposed, a switch will be actuated which will either make or break an external electrical circuit in the connection socket, depending which of the prongs in the socket are used to form the circuit.

Brilliant illumination is required to expose film at the enormous speeds possible with this camera. Bright summer sunlight permits an exposure frequency of about 800 frames a second when Super-XX film and an *f*/2.7 stop are used. Indoors, a typical setup, shown in Illus. C, involves concentrating the light of four No. R 2 Photoflood lamps on a medium colored subject with the lamps about one foot, four inches from the subject. Such a lighting setup permits a lens opening of *f*/2.7 with a camera speed of 2500 frames a second and Super-XX film.

Walter E. Lewis, who has used the Eastman High Speed Camera, Type III in industrial work, reports as follows concerning the lighting for use with it.

"Without a doubt, the most important factor in high speed photography is the light source used, as only light of the greatest intensity will give satisfactory results. No doubt, there are some subjects covering a very small field and which stand out in good relief against a contrasting background which can be filmed with a small amount of light, but for the serious user, doing a great variety of work, a powerful light source of high intensity is an absolute necessity.

"In filming a very small detail, where the lighting will not interfere with either the operation of the object or the camera, R 4 reflector type Photofloods may be used, and six or eight are to be recommended, provided the lamps can be kept within eighteen or twenty inches from the subject. Bear in mind, however, that the light beams from any number of lamps must be pulled together into one spot source and not just scattered all over.

"Avoid flat light, as in speed analyzation it is important that the main object stand out in relief. Contrast is an advantage because of the speed of the camera, the revolving mirror shutter and softness of the film itself. Exposure on a small area, as mentioned previously, will be ample at 1500 or 1800 frames a second at *f*/3 or *f*/4. Generally speaking, it will be found that it is practically impossible to overexpose in high speed filming.

"When a field of several feet must be included in the view, lighting really becomes a problem, unless one has plenty of money with which to have special equipment made. However, the same rule applies; that is, all the light sources should be drawn together so that they just cover the desired area. Many clever hoods containing condensing lens systems have been devised, that fit over the front of the high power keg light spots and send a very concentrated beam a long distance and still maintain their intensity, but these are very costly. The best lighting within reason for larger areas seems to be the medium 5000 watt keg type movie spots, with a pair of these supplemented with a few 'pickup' lights. This arrangement seems to do the trick, in most cases giving a satisfactory film at *f*/3 to *f*/4 at 1800 to 3000 frames a second.

"Many things help to secure both contrast and relief, such as mirrors, backgrounds or, in many cases, outlining the object with aluminum or other luminous paint.

"Some may ask why daylight cannot be used, and of course the answer is that it can and is, but even in bright summer light only 800 to 1000 frames are possible, and most subjects are filmed indoors. The rule is that, at 3000 frames, the light should be about four times as bright as bright summer daylight.

"Each job in high speed motion pictures presents an individual challenge to the technician or cameraman."

To movie makers accustomed to the conventional intermittent movement of cameras and projectors, the most amazing aspect of the new ultra speed camera is the optical compensation for continuous film movement that permits the formation of sharp, clear individual motion picture frames on a film strip that is not only moving continuously but also at a terrific rate of speed.

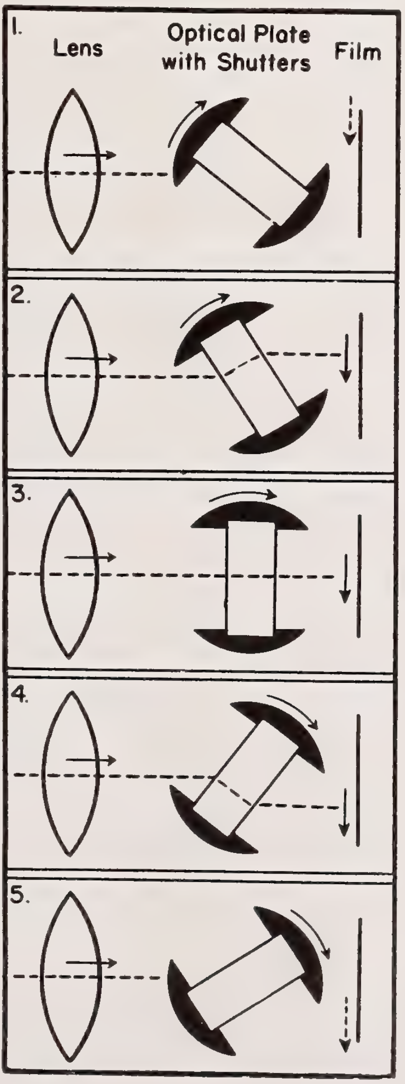
The principle is illustrated in the diagram below. For clarity's sake, only one ray of light is shown. In Fig. 1, the image forming light ray entering the lens from the left is prevented from reaching the film by opaque end parts acting as a shutter.

In Fig. 2, as the shutter and optical glass plate rotate, the light enters the glass plate. Because of the angle at which light enters, it is reflected upward. Upon leaving the plate, the light is bent again and so reaches the film at the top.

In Fig. 3, as the optical plate rotates, the angles of entry and exit of the light, and consequently the degree of displacement, become less until the glass plate reaches an exact vertical position, at which point the light ray passes without deflection.

In Fig. 4, as the plate continues to rotate, the angles of entry and exit of the light become greater, with the result that the image continues to be shifted downward until (Fig. 5) the shutter cuts off the light ray. As the

Optical plate which compensates for a continuous film movement



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Titles without a titler

[Continued from page 59]

they can be filmed over the shoulder of the actor in the same manner as previously described. To regulate the time required for each title, just read it twice while shooting it; then turn the page to the next title. Incidentally, keep shooting while the page is being turned, because this action provides an attractive way of fading out the last title and fading in the next one.

If your youngster has a set of spelling blocks or wooden alphabet letters, you can have him arrange the blocks or letters in order so that they spell out the name of the title. If your title is composed of but one word, try spelling it out with the blocks piled one on top of the other, with the letters facing sidewise. Put a match stick or a button under the bottom block to which has been tied a dark cord. Now shoot the title with the camera held sidewise and upside down in relation to the letters. After reading the title twice slowly, pull the cord, upsetting the blocks, while you continue shooting until the blocks fall. After the film comes back from the processing station, reverse the scene end for end and splice it in place.

If you have a blackboard at home, have somebody print the title on it with white or colored chalk. Take the main title and continue to shoot while the title is being erased. Stop your camera while the next title is being printed. After it is completed, start your camera again and keep shooting until that title is erased. If you shoot these scenes upside down, the eraser will appear to have rubbed out the titles.

Sometimes, signboards or location signs, travel folders, posters and so on will supply the necessary titles. When you are shooting travel scenes, if location signs are available, shoot them for use in place of titles. They will save you the trouble of making titles later. For example, one filmer who made a picture of a winter trip to Florida called his picture *Southbound.* He went down to the railroad station and took a shot of a sign on which was lettered the word "Southbound." Then he showed the back of the train leaving the station; later, he took a picture of the railroad station sign of the city in Florida where he was stopping and included in the shot a train pulling into the station.

Titles can be made outdoors in all seasons of the year. In winter, when the snow is on the ground, the title can be made by spelling out the words with twigs laid in the snow. In spring, they can be traced in the earth with a pointed stick. They also can be made by laying light pebbles, or using white sand, on dark soil to make the letters of the title. A very interesting trick effect, which is easy to do, can be obtained by first spelling out the title with white pebbles on the ground and then by playing a hose on the pebbles, scattering them. As this action takes place, the scene is shot with the camera held upside down. When the film is spliced in place in reverse, it appears as if the water from the hose is gathering up the pebbles and putting them in their proper places.

In the summer, the title can be written in the wet sand at the seashore. If written close enough to the water's edge, the waves will come in and wash the title away, thereby making a natural fade. The next title can then be written in the wet sand and it, too, will be washed away. If you shoot the scenes by holding the camera upside down, the reverse motion will make it appear as if the waves had deposited the titles on the sand and then receded.

In the fall, the leaves can be used for titling effects. Print a title on a cardboard, lay it on the ground and entirely cover it with leaves. While you are shooting, have somebody clear off the leaves from the title and thereby reveal the wording. Or, if you desire, instead of covering the title with leaves, drop leaves on it until it is entirely covered while you are shooting the scene. You can either film the scenes in the regular way or with the camera held upside down, according to the effect that you want.

Another easy way of making titles is to print them on a wooden board or stiff cardboard and tack them to tree trunks or a fence, or anything else that may be appropriate, and shoot them one after the other.

Titles can be lettered in watercolor paint on the window shade. The shade can be rolled up just before shooting. With the camera running, pull down the shade and reveal the title. Roll up the shade and you will have a substitute for a fade out. Then change the title on the shade and go through the same procedure. One filmer used a door for the same kind of effect. He tacked his title to the back of the door and opened it so that it did not appear in the scene at all. Then he started his camera and slowly closed the door, thereby bringing in the title. He then gradually opened the door, making the title disappear. He tacked on the new title and did the same thing. This "stunt" can be used to tie in the title directly with the opening scene in the picture without the necessity of making a double exposure. For example, a cardboard title, reading *Our Garden*, can be tacked on the garden gate. As it is being filmed, the gate can be opened, revealing the garden.

Here is another interesting effect that can easily be obtained. Print your title on a thin cardboard and tack it to a tree or a stake. Then, while you are filming the title, have somebody set fire to it, at a corner. Keep shooting until the whole title is consumed by the fire. Here, again, if you wish, you may shoot the title with the camera upside down.

In making *The End* title, there are a number of effective results that can be obtained by using a little ingenuity. In one picture, the character in the last scene walked over to a window that had a Venetian blind and pulled the cord, closing the slats. On the slats were printed, in watercolor, the words *The End*. Of course, if you do not have Venetian blinds, the words can be lettered on a window shade.

Sometimes, the end title can be worked directly into the final scene of the picture. For example, the picture ends with a shot of a man sitting in an easy chair. A magazine is lying on the floor, alongside him. He crooks his finger at the magazine, beckoning it to came up to him. The magazine flies up from the floor into his hands. He brings the magazine up in front of him, and attached to the back cover is a title reading *The End*. When this scene was taken, the camera was held upside down, and the man threw the magazine to the floor and then beckoned with his finger.

Here are a few title pointers. Be sure to center your titles properly. In this respect, you must consider parallax, that is the fact that, because your view finder is not in the same position as is your lens, there is a slight difference between the field covered by the lens and what you see in the view finder. This difference is not noticeable in most cameras until you come within six feet or less of the subject that you are filming; so, when you get in really close, disregard what you see in the view finder and be careful to get the lens centered with the title. An off center title is not very attractive in a picture. Of course, it is better to use a regular titler for making your titles, especially lengthy subtitles; but, if you do not have one, be sure to leave enough space around the lettering so that it will not look crowded.

After you have completed your titles and gotten the film back from the processer, you will probably be delighted to discover that they turned out better than you had anticipated, and, when you splice them in place, your pictures will have a more finished appearance.

Filming the prima donna of flowers

[Continued from page 53]

Some kind of reflector is essential if the movie maker is to make the most of his light. I made my own by covering a piece of cardboard with tinfoil.

The presence of unwanted shadows from ridge bars and sashes must be detected in advance, by holding a white paper in front of the flower, on which the shadows will be cast. Lenses may acquire moisture in greenhouses in cold weather, and a piece of chamois skin is a great aid in this instance. Lenses should be kept in containers as much as possible. Once I saw an ant disappearing into my 102mm. lens! From then on, I kept my unused lenses in a tight box.

In making my film, I found a four inch, *f*/2.7 lens to be most effective for obtaining closeups where a limited field is desired. Otherwise, I used a one inch, *f*/1.9 objective. Using a camera of light weight with a long telephoto, I found it necessary to reduce the play between camera, tripod head and tripod base by riveting a strip of brass to the side of the tripod base.

Light in greenhouses is reflected from one glass panel to another, and accurate exposure meter reading is difficult. I found that, by placing black cards behind flowers and above them, I could get a more serviceable meter reading on the orchid itself. I prefer a slight overexposure for orchids, except in the case of flowers of pastel shades. Black velvet—so often used as a background for orchid pictures—does not, in my opinion, enhance the appearance of the blooms. I find that a neutral background is to be preferred. Black may be unavoidable, if unwanted shadows are to be eliminated.

I have made some experiments with colored backgrounds for use in filming orchids. As a matter of fact, the blue sky is ideal in some cases. In others, cards of different pale colors serve excellently, such as green, pink, lavender, rose, lemon and orange. I do not recommend cards containing several colors nor those of gold or silver. I have also found desk blotters to make good backgrounds. An interesting effect can be had by sliding cards of different colors behind a flower as it is filmed. The change of background gives a new life to the scene. These background cards can be used with a homemade wooden support, equipped with a slot, so that

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■ VICTOR projector, 500 w., 1600 ft. arms, case, $129.50; Kodascope K, 750 w., case, $150.00; Cine-Kodak B, *f*/1.9 and 3″ *f*/4.5 lenses, case, $110.00; Keystone projector, 74A, 300 w. and Keystone camera, Model A, *f*/3.5, case, $84.50; Kodascope projector, Model D, 400 w., 400 ft., $59.50; DeVry projector, 300 w., case, $49.50; RCA sound projector, 200 w., 1200 ft., 2 cases, $198.50; RCA sound projector, 750 w., 1600 ft., 2 cases, $400.00; Filmo 70D, black, ¾″ Meyer *f*/1.5, 1″ Meyer *f*/2.9, 78mm. Eastman *f*/4.5, Mayfair case, $309.50; Filmo Magazine Model 121, Cooke *f*/3.5 lens, case, $59.50; Cine-Kodak BB, *f*/1.9, $59.50; Keystone film editor, complete for 16mm., $29.50; B & H Film Editor Splicer, 1600 ft. rewinds (add-a-unit), $44.50; Cine-Kodak, Model A, *f*/3.5, 400 ft. magazines, $75.00; metal 1600 ft. reels, $1.75 each; Cine Special Blimp, especially priced, $89.50; also, Cine Special cameras, Auricon Blimps and Recorders, Synchronous motors, Holmes Arc 16mm. Sound Projectors. No catalogues. Highest allowances on trade-ins. Write Dept. MM. CAMERA MART, 70 W. 45th St., New York City.

■ FOR SALE: Contax Model III, built-in photoelectric meter, focusing range finder, etc., with *f*/2 lens in Everready case with Abbey synchroflash gun, 9 filters, daylight developing tank, 2 rolls Kodachrome, 2 Panatomic-X, 1 infra-red. Registered camera. Excellent, $450.00 for all. Write FORREST E. CLEMENTS, Box 3, Norman, Okla

■ NEW Univex movie cameras. Complete with camera case and six rolls movie film, only $14.95 up; just 30 to sell; *f*/5.6, *f*/4.5, *f*/3.5 and turret models. Also screens, accessories. DAYTON FILM RENTAL, 2227 Hepburn, Dayton, Ohio.

■ ONE Model No. 2141 Fidelitone Dual Turntable, two pickups and five tube amplifier, with microphone input, also one Shure Model 730-A directional microphone, two years old, in excellent condition, price $125.00. SHEBOYGAN COMMUNITY FUND, Security Bank Bldg., Sheboygan, Wisc.

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■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock; orders shipped day received by STANLEY-WINTHROP'S, 5-7 Revere Rd., Quincy, Mass.

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■ EXCHANGE, Silent & sound pictures, also used sound features for sale, very reasonable. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn 21, N. Y.

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■ HELP wanted—male. Managers wanted for 16mm. sound film libraries, experienced, draft exempt. State age and full particulars. BOX 248, MOVIE MAKERS.

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■ TOYS—books—games. Clearance sale. Large assortment left over Xmas. State age child. Over $3.00 worth for $1.98 C.O.D. Hurry. DAYTON FILM RENTAL, 2227 Hepburn, Dayton, Ohio.

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one card can be moved to one side to reveal another card of a different color.

Depth of field tables are essential in filming orchids. One works in a restricted area, and the plants cannot be moved on a large scale. Therefore, there must be no question as to where focus will be sharp.

Even if you cannot go to far places, to film exciting events, you can find the real excitement of the chase in filming orchids. On one occasion, a rare and newly found Colombian orchid—which sold for ten thousand dollars — was ready to bloom. I got up at four thirty o'clock in the morning, to catch a six o'clock train. When I reached the destination, I could find nobody at hand who could direct me to the estate where the orchid was. The drugstore was still closed. Finally, I saw a postman who told me that I must walk two miles with my equipment, as no taxi was to be had. But I got to the greenhouse.

Since I had promised to use great care and as I was well recommended, I was permitted to take the rare plant from the greenhouse. It was placed on a collapsible—and none too sturdy—table, and a friend volunteered to shade the plant by holding a cardboard over it. The plant's owner had appeared once or twice during the preliminary proceedings, and I could see that he was somewhat concerned. I knew that the hot sun was bad for the flower and that I must work fast, as the owner had been very generous with his permission. The table stood on a small terrace, which was not flat. For the distant shot, the tripod had to be put on a slope, with one leg in the soft soil of a flower bed.

I came to the last shot and the most important, a closeup of the orchid's lip. Somehow, I had a premonition that I should never make the scene. I set the camera, inserted a fresh magazine and pressed the exposure lever. Unconsciously, I looked at the house. My friend happened to do the same thing at the same moment. We smiled and—suddenly there was a crash! To my horror, I saw the ten thousand dollar orchid falling from the table. Instinctively I leaped toward it, knocking camera and tripod over. A miracle happened—because I saw my friend holding the treasure in his hands. He had caught it just in time, when a sudden gust of wind had toppled the background frame on the plant. You can imagine my immense relief when I found that neither plant nor bloom had been damaged.

Since most of *The Romance of the Hybrid Orchid* was filmed at Shaw's Garden, this place came to have a particular interest for me. It is the projected dream of an enthusiastic lover of nature, who was also a wealthy man. Mr. Shaw left two million dollars in real estate for the perpetual maintenance of the garden which he had established and which covers about 325 acres, and he left it with the stipulation that the grounds must forever remain open to the public.

Shaw's Garden has the largest and most complete collection of orchids to be found anywhere in the world, containing 25,000 plants and 2,000 varieties. The climax of its year is the Orchid Show, which attracts thousands of eager visitors.

Filming orchids, as they are to be found in greenhouses, is a matter of care and patience. There are definite limitations which must be overcome, and one must work in circumscribed areas with inadequate light. But these handicaps can be surmounted, and it is possible to get on Kodachrome a record of what many persons believe is the most beautiful flower in the world. I can recommend the effort, and I hope that you will find in it the deep satisfaction that came to me.

Practical films

[Continued from page 57]

of the old type maize is an interesting feature of the picture. The new stalks, straight, erect, with uniform heads, are shown being harvested without loss. Planting of this seed—three pounds an acre, dry land; ten pounds an acre, irrigated land—is shown to produce better than 2000 pounds of threshed grain an acre, not irrigated, or almost 4000 pounds an acre, irrigated. The entire process is clearly and attractively presented in this excellent film study, now released by the Visual Instruction Bureau of the University of Texas.

LINCOLN ON SLIDES

Highlights in the Life of Lincoln is the title of a new series of Kodachrome slides released by the Society for Visual Education, Chicago. Each slide represents a scene from the Lincoln Dioramas which were executed by the Museum Extension Program of Illinois. A few of the scenes depicted are the migration of the Lincoln family to Illinois, Lincoln waiting on Ann Rutledge in his store, the Freeport debate and the Gettysburg Address. An accompanying manual explains the construction of the dioramas and the historical background and sequence of events.

On being your own sound track

[Continued from page 55]

Since that time, I have shown my films to groups, both large and small. With the larger audiences, somebody else does the projecting while I stand near the screen and hand out the information; but, whether the showing has been to a few friends or to a gathering in an auditorium, I have found oral explanations to be a highly satisfactory supplement to the pictures. Starting the films with a main or "subject" title and a credit card or two, I usually incorporate a printed title to introduce the thread of my story, and from then on I add my oral comments as necessary. These should not be overdone. You will notice that the professional commentators do not talk every second. But I do not believe that my explanations are poor technique, and I know that they go a long way toward increasing the interest.

Some amateurs, who have advanced even further, are putting their talks on phonograph records. First they write out their comments and practice them a few times while projecting the film. Then, with equipment set up for recording the voice, they run the film through once more and put their words on a record for future use. Thereafter, by synchronizing the film with the record, they get something almost as good as sound on film. Others effectively play soft music on a phonograph during the show. I maintain that, if such things are thoughtfully done, they have much merit and a real place in silent amateur projection.

People expect sound nowadays. Without it, the movies seem to be dead. And so, as long as my pocketbook restricts me to projecting silent pictures, I am going to continue to be my own sound track.

Amateur clubs

[Continued from page 58]

seven ladies took over the club's screen with a program running the gamut from 8mm. to 35mm. footage. Predominately in the travel field, the films were *Honolulu and Mauna Loa*, by Mrs. F. A. Manuel; *Mount Wilson*, by Mrs. Fred Gill; *Lacey Park*, by Anne Peterson; *Lake Louise and Banff*, by Elva M. Walker; *A Day at Lake George*, by Mrs. Eleanor Wheeler; *Italy, Greece and The Mediterranean*, by Helen Kemper. Mrs. Pearl Hall, apparently the only one content with the domestic scene, presented *At Home With The Goldfish*.

Chicago Edison celebrates

The Annual Banquet and Salon of the Edison Camera Club, ACL, in Chicago, brought 185 members and guests to the Top of the Town restaurant for the year's climactic exhibition of prize winning prints, slides and films. Motion picture award winners were announced as follows: 16mm. division — *Glacier Park*, by Oscar Bergman; *Around Our Home*, by V. H. Sickinger; *Summer*

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and Fall, by C. J. Radin; 8mm. division—*Northwoods Vacation*, by D. A. Dinsdale; *Hunting*, by H. Steiner. James Cornelio and Milton Nelson, both of the South Side Cinema Club, were the judges. Announcement and installation of new officers put the following at the club's helm for 1944: P. J. Byrd, president; O. B. Turbyfill, vicepresident; A. F. Hibbeler, secretary; G. Thrane, treasurer.

Rockford resumes

Members of the Rockford (Ill.) Movie Makers, ACL, are back under cover in the city's Hotel Faust, after a highly successful annual picnic, held in the Alpine Forest Preserve, and a summer screening, held at the Sinnissippi Park Pavilion. Elmer Xanten, ACL, Nick Brewer, ACL, Edwin Young, ACL, K. A. Bliese, Henry Hansing, Walter Dierks, Paul Dahlman, Algot Peterson, ACL, Ferd Lofgren and Paul Johnson were involved in the picnic arrangements, while Guy A. Bingham provided the screen fare at Sinnissippi with *Motor Cruising in Mexico. The Lighthouse Keeper's Daughter,* a club produced comedy, was given its premier screening at the first meeting indoors. Included in the cast are Mrs. Roy Ekvall, Lorraine Peterson, Harry Eggert, ACL, S. T. Miner and Mr. Lofgren. Bruce Johnson, Paul Johnson and the Messrs. Dahlman and Peterson were in charge of filming, with music and sound effects by R. L. Jacobs, ACL, and a voice accompaniment by Folke Engstrom.

Westwood's second

Members and guests of the Westwood Movie Club, in San Francisco, recently crowded the St. Francis Community Hall for that unit's Second Annual Gadget Exposition, reported as "bigger and better than last year." George Loehrsen was general chairman of the exposition committtee, aided by Elsa Luck, publicity; Celeste Swanson, entertainment; Eric Unmack, ACL, arrangements; J. A. Pissott and Don Campbell, exhibits.

Tri-City travels

Members of the Tri-City Cinema Club, with headquarters in Moline, Ill., traveled through Central and South America recently, by way of *South of the Border*, the Disney 16mm. sound Kodachrome production for the Coordinator of Inter-American Affairs. Other films seen at late meetings include *Incident From Life*, 1942 Ten Best award winner, by Kendall T. Greenwood, ACL, from the League's Club Library; *Lincoln's New Salem Days*, by Harry Lytle, ACL; *National Championship Hillclimb*, by Tom Severs; and an unedited reel by Ray Schmidt, ACL. Dr. Albert N. Mueller recently has been appointed chairman of the club's board of judges, assisted by A. R. Burns and Mr. Severs.

Gold Cup in Philadelphia

Leonard O. Bauer, ACL, with *Turf Tales*, is the 1943 winner of the annual Gold Cup Contest, staged by the 8-16 Movie Club of Philadelphia, ACL, according to an announcement made by William J. Bornmann, president. Other place winners in order are John Burke, with *Around the Town with the 8-16*, and Walter Masters, with *Canadian Cruise*. More than a hundred members and guests attended the contest screenings, held in the Funfield Recreation Center. *Closeups*, the club's attractive news bulletin prepared in offset lithography, enters the fifth year of publication, with Francis Heininger now serving as editor.

L. A. Eights elect

Milton R. Armstrong has been announced as the newly elected president of the Los Angeles 8mm. Club, on a board of officers which includes John N. Elliott, vicepresident; Merwyn Gill, secretary; W. D. Garlock, treasurer. Seen on the club's screen at the election meeting were *The 1941 Banquet*, by William Millar; *The 1938 Picnic*, by Irwin Dietze; *Fledglings*, by Dudley Porter, ACL; *New York World's Fair*, a guest film from Joseph E. Hollywood, ACL, of the New York 8mm. Motion Picture Club; *Gay Nineties*, a Castle Film release.

San Francisco dines

Members and guests of the Cinema Club of San Francisco met late in December at The Town House for that veteran group's Annual Dinner and election of officers. Dr. L. M. Perrin, ACL, was returned as president, to be assisted by C. D. Hudson, vicepresident; Jesse Richardson, treasurer; Adaline Meinert, secretary. *Weed 'Em and Weep*, by Dr. J. Allyn Thatcher, ACL, and *Western Lakes and Streams*, by Mr. Richardson, combined with a club Santa Claus to provide the entertainment.

N. Y. Eights exhibit

Homemade wipe and fading devices, remote camera controls, equipment belts and even a high light system exposure meter were turned out for exhibit at a recent Gadget Night meeting of the New York 8mm. Motion Picture Club. Joseph J. Harley, ACL, Edward Roesken, ACL, Louis Lind, Fred Furman, Joseph Samel, John Hefele and William Brandegee were among the exhibitors. Films seen on the club's screen at the same gathering were *A Day's Work*, by Mary Burt, RN, and Ruth Blair; *Florida Bound*, by Tom Donohue; *Hawaii*, by Miss Baker; *Titling Tricks*, by Mr. Brandegee. The club has also screened *Tender Friendship*, *Vanishing Autumn* and *Ritual of the Dead*, by Khoji Tsukamoto, from the film library of the *American Cinematographer*.

At Schenectady

Adding sound to your films and the advantages of scenario shooting were discussed and demonstrated for members of the Cine Group, Schenectady Photographic Society, ACL, at a recent meeting. William P. Kennedy, cinematographer for the New York State Department of Health, was the lecturer, and he illustrated his points with *Serum to Wyndham* and other departmental films. An earlier gathering featured a discussion of Christmas film plans by Frank H. Eastman, cine group secretary, and a screening of *Spring Skiing*, produced by Dr. C. H. Woodall at Mount Tremblant, in Canada.

New in New Bedford

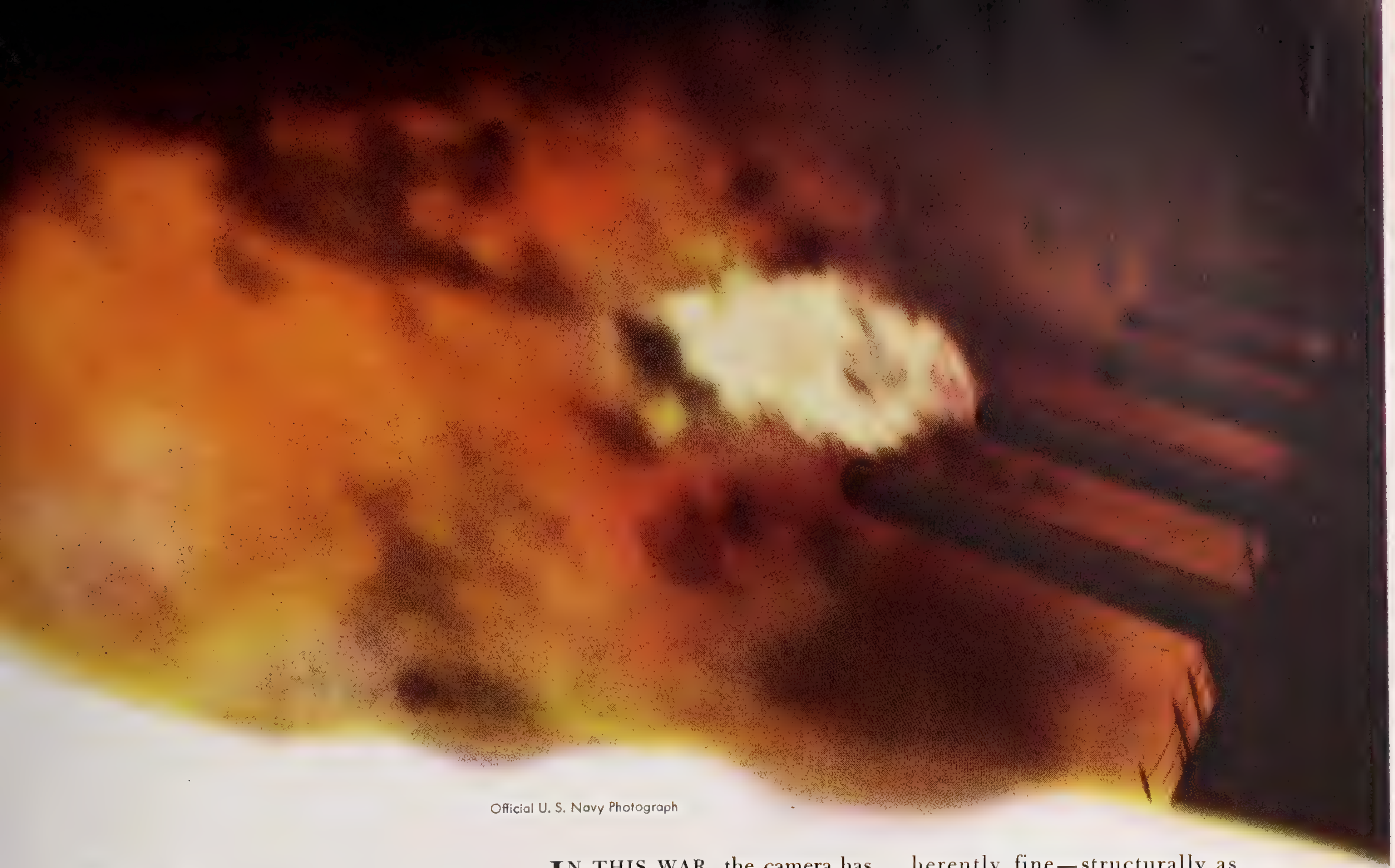
An installation of new officers for the year 1944 was the feature of a late banquet meeting of the f/3.5 Movie Club, ACL, of New Bedford, Mass., attended by thirty members and guests. Those brought into office are Antone Santos, president; Manuel Botelho, vicepresident; Octavio Modesto, secretary; Gilbert Pacheco, treasurer; Anthony Folger, installing officer; John Vieira, jr., sergeant at arms. Short subjects on 16mm. sound on film were screened by Joseph Amaral on the entertainment part of the evening's program.

Syracuse moves

First known cine casualty of the Eastern coal shortage is the Syracuse Movie Makers Association, in upper New York State, which has announced a temporary move to new quarters at 1202 South Geddes Street because of lack of heat at a former meeting place. The crisis apparently has spurred the members to greater efforts on behalf of their Building Fund, which benefited to the tune of twenty dollars recently from a White Elephant auction of individuals' excess equipment. The group aims at a club owned headquarters in the post bellum future.

Elect in Springfield

New officers for the year 1944 have been elected and announced by the Pioneer Valley Cinema Club, ACL, in Springfield, Mass., as follows: Howard W. Case, ACL, president; Walter Marcil, vicepresident; Walter J. Aring, ACL, secretary treasurer; Clinton J. Grant, ACL, chairman of program committee. The club has recently submitted for ACL Film Review Service two pictures produced by its members—*Rolling South*, in 16mm., by Mr. Case, and *The Night Before Christmas*, in 8mm., by R. H. Jeffrey.



Official U. S. Navy Photograph

The Navy Commissioned Kodak Medalist "as is"

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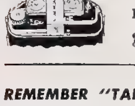
* * *

When the war broke, the Medalist had just been created—for civilian camera enthusiasts. Navy experts tried it out. It looked and acted "Navy"—clean, precise, inherently fine—structurally as sound as a battle wagon, compact as a submarine.

The Navy bought every Medalist available "as is," ordered production stepped up. Since then, wherever units of our fleet have operated—from PT boats to capital ships and aircraft—the Medalist has seen action. Twice as many were on duty the second year as the first.

After the war, the battle-conditioned Medalist will be at your service in civilian life. Eastman Kodak Company, Rochester, N.Y.



A fistful of efficiency, the compact Medalist produces full-scale pictures—2¼ x 3¼ inches. The lens, Kodak Ektar $f/3.5$—incorporating Kodak's revolutionary new optical glass—assures pictures of incomparable clarity and brilliance, either in black and white or full color.

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The Medalist, optically and mechanically, is an achievement of the Kodak experts responsible for the latest gunfire control apparatus used by our armed forces.

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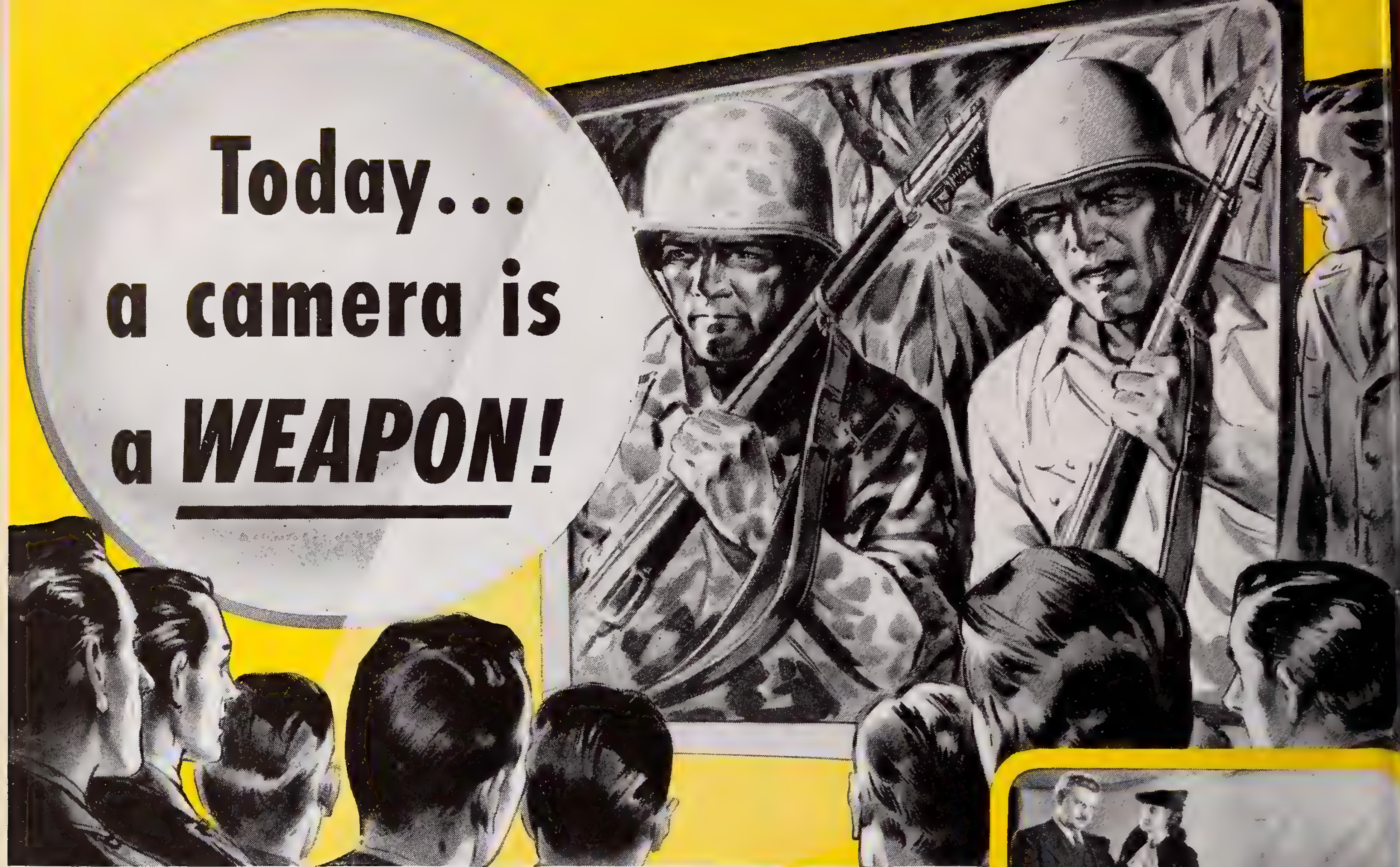

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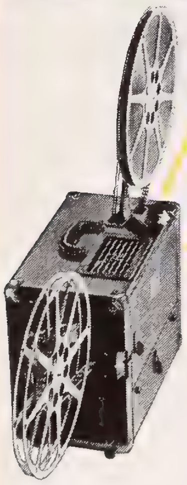

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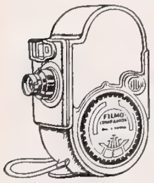

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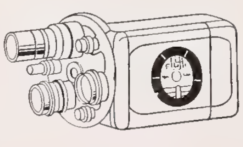
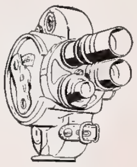


Filmo Auto Master 16mm. Camera



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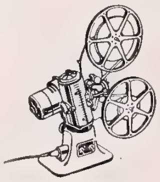

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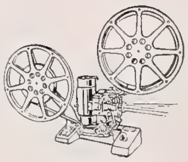

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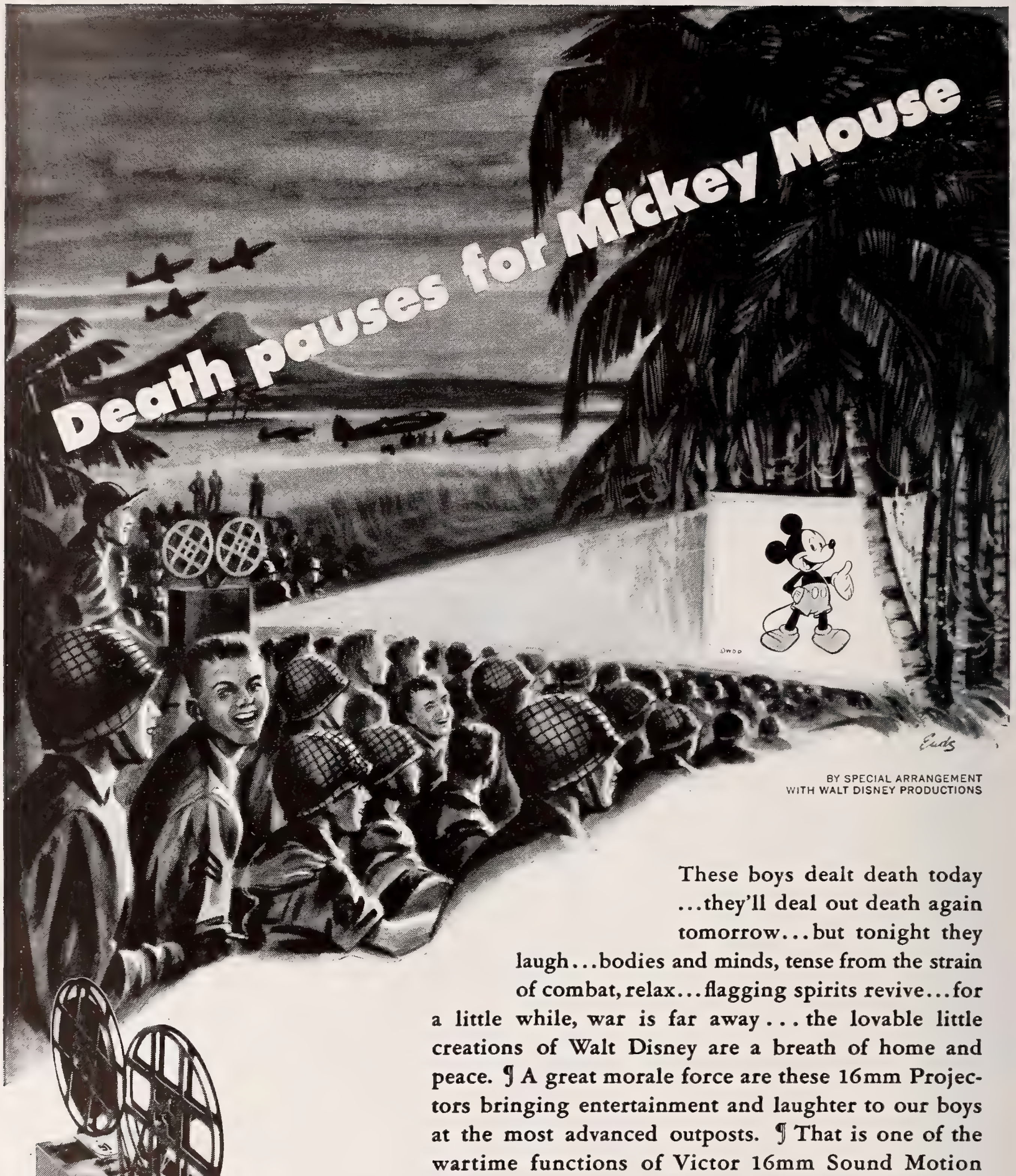
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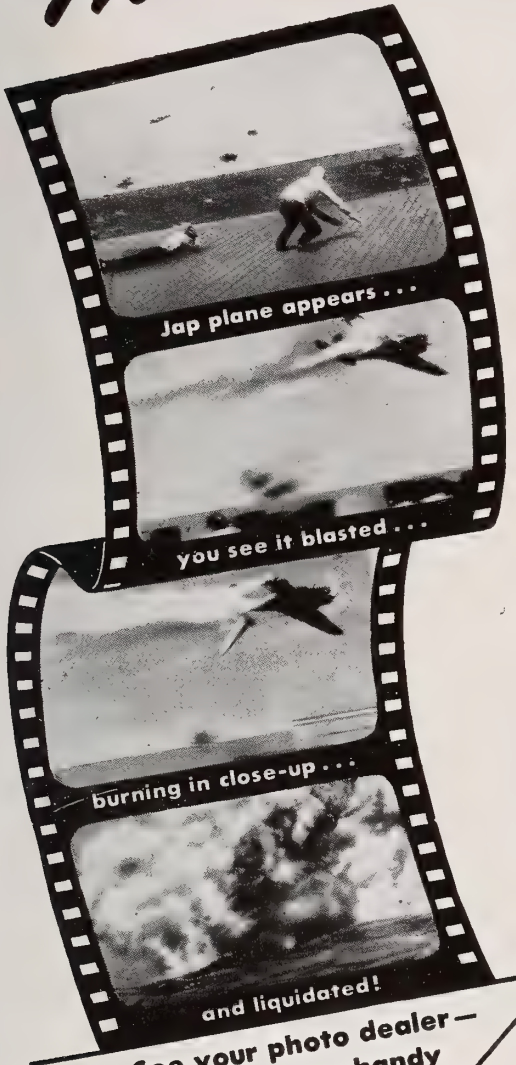

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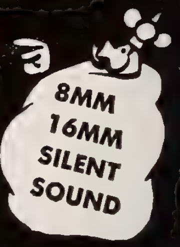
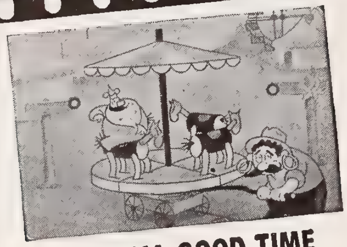
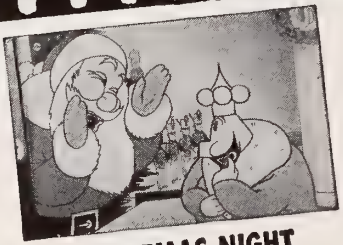




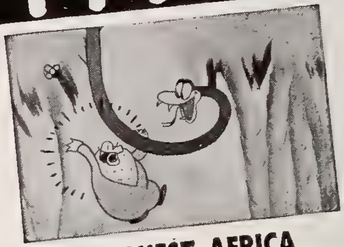
A ROYAL GOOD TIME

The Little King goes on a royal bender at the amusement park—mixes with the sword-swallower, the fire-eater, the mind-reader, etc., on this mad merry-go-round of fun!



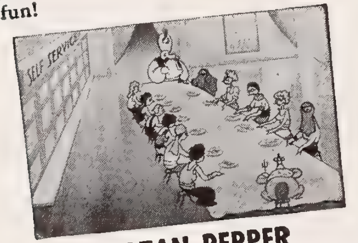
CHRISTMAS NIGHT

His Highness and two lowly subjects hang up their stockings and on Christmas morn run riot with the planes, fire engines and other presents Santa leaves them.



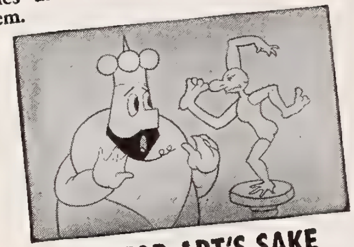
IN DARKEST AFRICA

It's Big Game hunting in Darkest Africa. Poor Little King is nabbed by cannibals—they're all set to carve him up, but he's saved from the stew—in the nick of time!



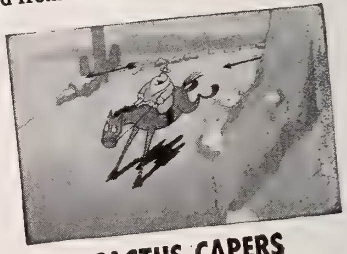
SULTAN PEPPER

With a gleam in his royal eye the Little King receives the Sultan and his harem—he pursues the beauteous gals feverishly—but only catches disappointment.



ART FOR ART'S SAKE

The Little King visits the museum—bumps into a big fat Venus—and has loads of fun with her, pretending to be a connoisseur and patron of the arts.



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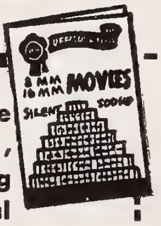

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MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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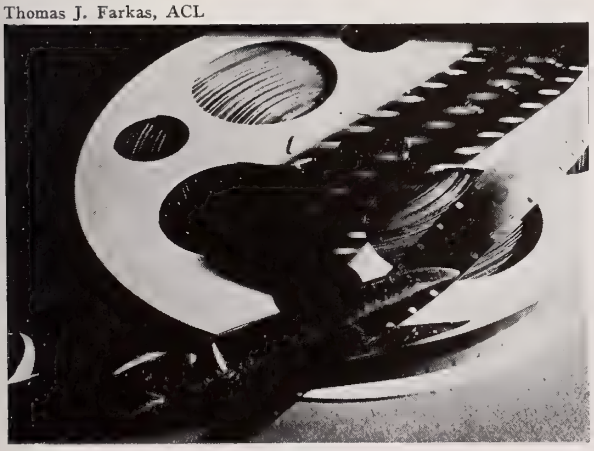
Thomas J. Farkas, ACL



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WASHINGTON FILM NEWS

WILLIAM M. NELSON

STATE DEPARTMENT MOVIES

Possibly the greatest single move toward recognition of the cinema as a force in international affairs occurred recently when the State Department announced the formation of a movie division.

The official title of the new setup is the Division of Motion Pictures and Radio. It has been placed administratively under the State Department's existing Office of Public Information, which already contains several other divisions. But behind the official announcement and the formal title lies an important fact; much of what we know of other nations—much of what we think of their governments and people and institutions—is based on the movies we see. And the impressions we get are obtained from fiction films as well as from newsreels. Equally true is the fact that people of other nations believe us to be as we are presented in movies, both their own and ours.

This being the case, it seems only logical for the State Department to want to have a hand in seeing to it that the impressions we get of our international neighbors, and those they get of us, are fair and accurate. It will also find it helpful if these impressions conform to current international policy. For if there *were* a conflict, it would be government — not the movies — that would suffer most.

The creation of the Motion Picture Division is not entirely a surprise. Recently, State Department executives met with representatives of the movie industry to tell them that freedom of expression, in movies and elsewhere, is one of the basic factors in the maintenance of a future peace. At that same meeting, the State Department representatives mentioned that there was a strong possibility of the Department's training field men to work with the film industry. And, for a long time now, State Department representatives have had an unofficial hand in several Hollywood productions in which people of other nations figured appreciably. In the past, also, several American films for distribution abroad have been rescored into other languages under State Department supervision.

The United States is the last of the major Allied powers to adopt a program of official "consultation" on foreign policy as represented in motion pictures; Britain, Canada and Russia have had similar procedures in effect since the war began.

As we go to press, little of a specific nature is known about the new movie setup. We want to know just what they are going to do and where they are going to start. We are told that meetings which will determine the scope and activities of the new division will be held shortly. And we are anxious to know how the 16mm. distribution of such agencies as Nelson Rockefeller's C.I.A.A. will be affected. Beyond the fact of the organization itself, and the additional information that the new group is an advisory rather than a production agency, there is little to report. We hope to be able to supply you with the details next month.

* * *

16MM. WAR CONFERENCE

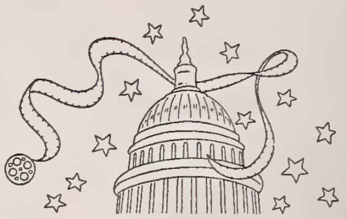
A few weeks ago, a lot of people who make 16mm. war films got together with a lot of other people who use and distribute the films, to talk things over.

Officially billed as a "Joint Conference of National Civic Organization Representatives, Regional War Film Coordinators and Distributors and the National OWI 16mm. Advisory Committee," the meeting lasted two days, during which eight separate sessions were held. It was probably the largest and most representative meeting ever held on the subject of non theatrical film use, and we are happy to report that it made sense. This in itself is news, because Washington is each day the scene of a lot of conferences that make no sense whatsoever.

Present at the meeting were 135 persons from all over the nation, representatives of State war film councils, war plants, industrial organizations and educational groups all of whom *use* war films.

Revealed at the meetings were many facts that indicated how far we have come since July, 1942, when 16mm. film distributors mobilized their resources and pledged our government their best efforts. Today there are 242 distributors in the forty eight States, serving more than 25,000 projectors, with a monthly record of more than 25,000 bookings and 50,000 or more showings to an audience of seven and a half million people. To say that these figures are impressive is painting the lily.

One of the points stressed at the conference was that more war films are needed—more combat reports to bring home to us the brutal story of what war is like, to tell us what ruthless aggression means and to help us fight against and talk down the complacency evidenced by the expression in many quarters of the sentiment that the war is just about over.



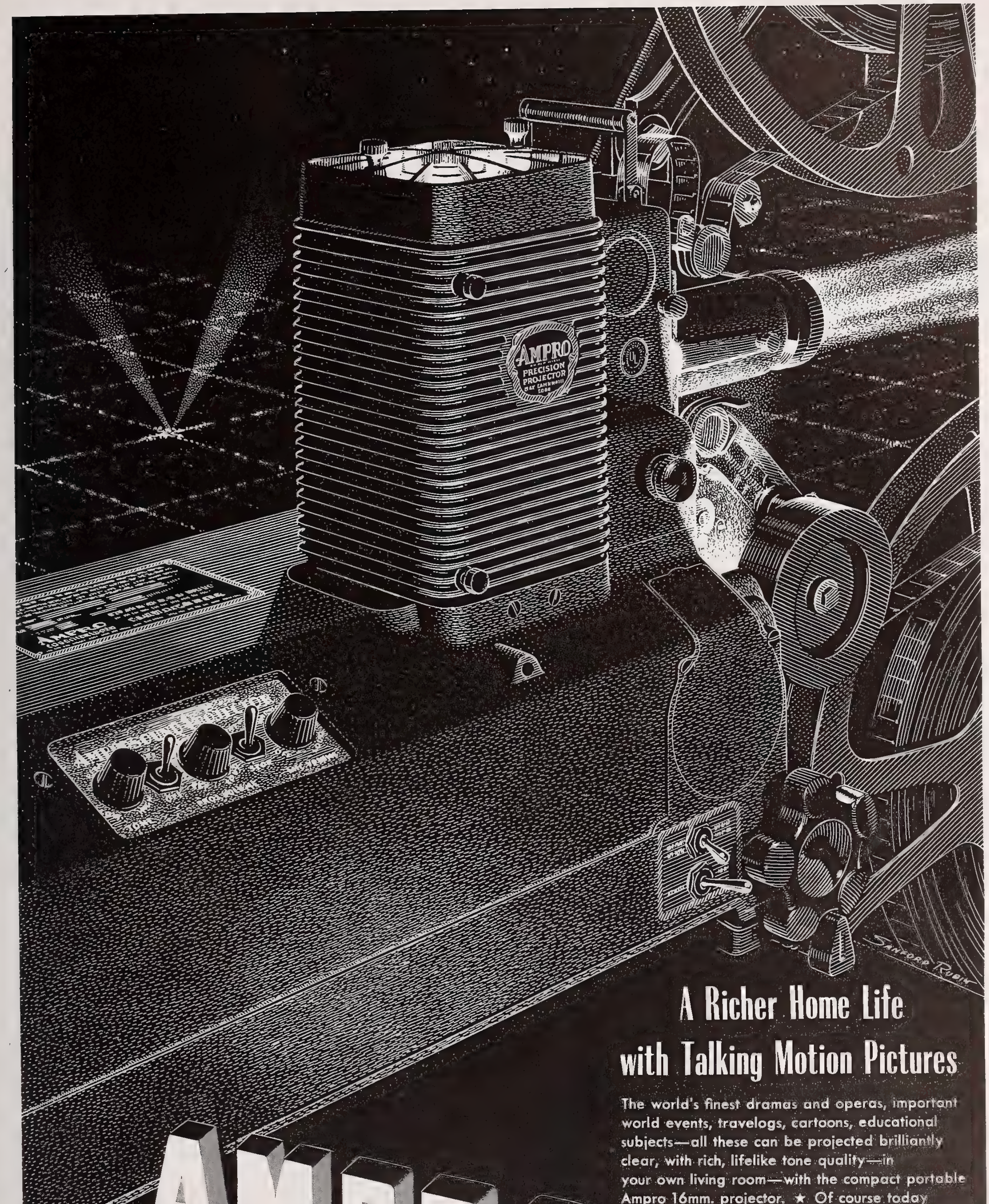
Stanton Griffis, chief of the OWI Motion Picture Bureau, had things to say that were sufficient to dispel the doubts of anybody who still thinks that 16mm. and "amateur" are synonymous. Griffis said that war information and propaganda (as portrayed in the reels handled by the 16mm. distributors) should be "played straight" and that no attempt should be made to hide the horrors of war. He was also of the opinion that reels depicting combat activities should be made available a few weeks after the action has occurred, so that the public will be able to keep abreast of the war through motion pictures, exactly as it does now through the radio and the press. And, commenting on visual education, Griffis said that the university of the future would be "a collection of 16mm. films."

Industry, too, had its say at the conferences. Industrial leaders agreed that workers in war plants were too often unable to see the forest because of the trees—to realize the importance of what they were doing and making because of their closeness to the assembly line. Where films have shown their product in action, production has increased.

One of the problems in industrial film showings is the "time off" necessary to allow workers to see films. In this connection, one highly illustrative example was mentioned. A tool and pattern company, employing some 2,000 people, decided to try showing selected films to their employees, during their working time, and to study the results. The showings lasted about an hour; the average rate of pay of the audience was $1.00 an hour. Consequently, it cost the company about $2,000 for each showing to have its workers see the films. The results, carefully surveyed, showed that the time lost in shutting down various departments for the screenings was more than made up in increased production, decreased absenteeism and a better attitude on the part of the workers!

The conference was called by the OWI Motion Picture Bureau, which deserves a lot of credit for it. It will undoubtedly result, to some extent at least, in 16mm. war films being made better, with each film aimed more closely at doing a specific job. It

[Continued on page 126]



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ACL SERVICE

THOSE of us who are responsible for the monthly appearance of Movie Makers like to feel that each number of this magazine offers in itself a well rounded service to makers and showers of movies. But we know that ours is only a part of the broader service of the Amateur Cinema League.

The League is close to the end of its second decade of practical help to personal filmers. In the years that have passed, the League's staff has built up a body of experience based on the work of its members in many countries and in many kinds of movie making. Whatever problem comes up in the cinematic effort of today is one about which the League either has collected specific information or knows where information is to be found.

Movie Makers is the regular and recurrent means of telling what filmers do and how they do it. But the League has a basic textbook and booklets which its members use extensively. Its service sheets are still more specific publications, each covering a single filming problem.

The most active phase of Amateur Cinema League service is the individual counsel that is given to members. Filmers want to try many different things, and they want to be sure in advance that they will not waste effort, time or money. League members turn first to their headquarters with a statement of what they want to do. This statement is generally in the form of a letter. In reply they receive a blank form to be filled out, upon which is based the specific advice given to them by the League's consultation service. Then, as the project advances, the filmer writes of what he has done, where he has succeeded and where he has failed, and he asks further counsel. He sends some of his footage to the League for examination. He discusses the addition of words to his scenes, either by silent titles or by some kind of sound. Eventually a finished movie comes from this cooperation. It is a better movie than it would have been, had the filmer worked entirely alone, except in those rare instances in which great ability has been operating in solitude.

This real heart and center of League service is carried on so personally and individually that it does not lend itself readily to description and report in Movie Makers. The pages of this magazine do report on the final accomplishment, but the files of the League contain the detailed history of the fine and sincere effort that came before the end result. In these files is to be seen the amazing development of personal filming in less than twenty years.

If you are a League member and have not made active use of this consulting service, you are urged to begin now. If you are a reader of Movie Makers, but not a League member, you are certain to find definite help in League membership. The Amateur Cinema League serves both through correspondence and consultation and through publication. We believe that Movie Makers has convinced you of the quality of this service, and we invite you to come in all the way as a League member.

ACL

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographc technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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• Four of the ten girls in *Ten Pretty Girls*. In center is the lucky hero who makes choice of the ten. On next page is the redhead, played by Virginia Charroin, and the boy, played by Harry A. Jensen.

In making *Ten Pretty Girls*, my first thought was to select a simple plot that was suitable for an 8mm. silent film medium. The story that we finally chose was based on the lyric of a popular melody of some seasons ago. The song told of five blondes, four brunettes and one saucy little redhead and of a boy who loved them all, but who couldn't marry ten pretty girls.

We merely followed the story in the song, incorporating the natural beauties of the Pacific Northwest as background for the brunettes and arranging suitable interior sets for the blondes. In this way, we created a light background for the brunettes and a dark background for the blondes, providing a contrast which improved the picture.

Our plot did not require titles because each sequence of one of the ten pretty girls was tied together by cut back shots of the boy who is sitting reminiscing. The sequences are vignettes from the lives of each of the ten girls, and they unfold on the screen as they appear to the boy in his reverie.

As he reflects upon the beauties of each of the girls, the boy tears a paper doll from a string of dolls which he has made. Each of the paper dolls calls to mind one of the girls, until at last, as if making a decision, the boy joins the titian haired beauty who was one of his boyhood sweethearts and brings the romance to a close by escorting her to a round of activities, ending with a proposal and an embrace which is silhouetted by a romantic, colorful fire.

HE FILMED TEN GIRLS

Ten best winner made Western beauties subject of movie

A. O. JENSEN, ACL

We strove for continuity in this picture by reverting to the boy in his room each time after showing a glimpse of the life of one of the ten girls. In these cut back shots, we tried to picture a typical American boy relaxing and assuming a careless position in the comfort of his red leather easy chair. We also built up the continuity pattern by opening the sequence of each of the girls with a close shot of a bouquet, accompanied by a card from the boy. Each card bore a different verse, obviously written by a boy in love. Each floral arrangement was different and came to the girl in a different manner. Naturally, the orchids went to the boy's final choice, the redhead.

During the production period, I was constantly watchful for settings and backgrounds that might present themselves. An example of unexpected natural beauty we found for the scenes of the eighth girl, who stands below a roaring mountain waterfall. She finally makes her way into the icy rapids until the waters surge up and around her like a wild mountain bath.

In the case of the sequence of the ninth girl, we decided to shoot the scenes outdoors at night, with flood lights to illuminate the action. The blonde girl in the picture wears a white bathing suit and she is in perfect contrast with the blue black coloring of the night around her. While making this scene, we were kept busy answering friends and onlookers who asked why we did not shoot our scene in daylight if it was to be filmed outdoors. The mellow light on the subject and the deep shadows of the night background gave this scene its most distinctive qualities.

Lake Washington is plentifully inhabited by wild mallard ducks, which become quite tame with constant feeding. The second girl to appear in the picture goes to the shore of the lake and soon has the ducks eating out of her hand. And no wonder, when her figure and sun suit could be worthy of a Varga calendar. The girl in this scene, as well as some of the others in the picture, was an actress in the University of Washington Drama Department.

We were successful with all the characters in the picture. It was simple to film one girl at a time and to complete her part in the picture before going on to the next one. Because the picture was divided into distinct sections, it was not necessary to call any of the girls back too many times with the risk of tiring them. The boy who played the leading part is my son, and all the girls are friends who take an interest in amateur movies and dramatics. Most people like movie making and, if not imposed upon too much, they will cooperate willingly. It is wise of any amateur movie producer to consider the characters who are available when he plans a scenario and to try to form a plot accordingly.

We tried to save the best scenes for the climax of the picture, in which the boy and the redhead culminate the romance in a series of fast moving shots. The picture builds up toward the last with even more action and variety, leaving the audience with a sense of faster tempo and keener interest.

The boy calls on the girl and takes her for a ride in his blue "convertible" through the University of Washington campus. They rent a boat to see a pond full of waterlilies in full bloom and they go to the zoo, where they end by eating the peanuts themselves instead of feeding them to the monkeys.

Later, after an evening of dining and dancing, the boy brings the girl home. With an awkward goodnight, the boy strolls slowly away, dreaming of the girl. At this point, we made one of the most outstanding shots of the picture. The boy stands before the camera with the black background of night behind him. While he is dreaming, the face of the redhead appears in succession in each of the four corners of the picture. They are all looking at the boy. First one face appears, then, after five seconds, a second, a third and a fourth, and, as they appear, the boy looks from one to the next, gaining confidence until he decides to go back and see the girl rather than leave.

He returns to her door just as she is about to open it and call him back, and they find that neither of them had wanted to part. The final scene brings the couple together with a promise of happiness ever after, as the iris slowly closes, ending the

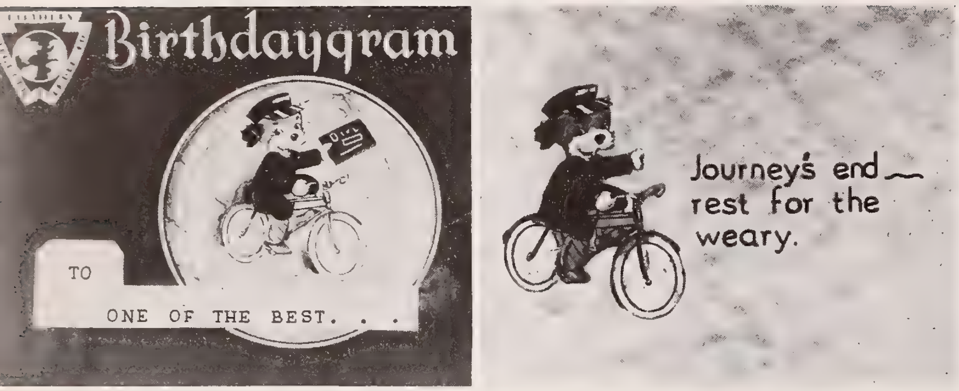
[Cont. on page 112]

Photos by A. O. Jensen, ACL

GREETING CARD TITLES

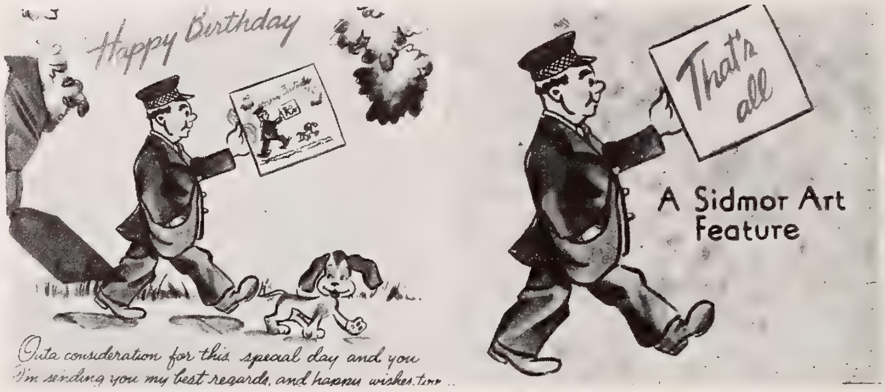
Using commercial cards gives full play in titling.

• Left, original greeting card; right, color title made by author by cutting out figure and pasting it on title card.



Greeting card courtesy Rust Craft

Left, original greeting card; right, cutout figure pasted on title card to serve as "The End" title.


Happy Birthday
Outa consideration for this special day and you I'm sending you my best regards, and happy wishes, too
That's all
A Sidmor Art Feature

Greeting card courtesy Hall Brothers, Inc.

SIDNEY MORITZ, ACL

SOME years ago, when I was finishing my first Kodachrome movie, a picture of cycling, a little nephew was about to celebrate his birthday. Knowing how fond he was of gaily colored pictures, I wandered into a greeting card shop in search of a birthday card that would be suitable for a youngster of his age. Imagine my surprise and delight when staring me in the face on the shelf in the shop was a card showing a pup and his canine lady friend mounted on a tandem. Here was an ideal illustration in color for my main title.

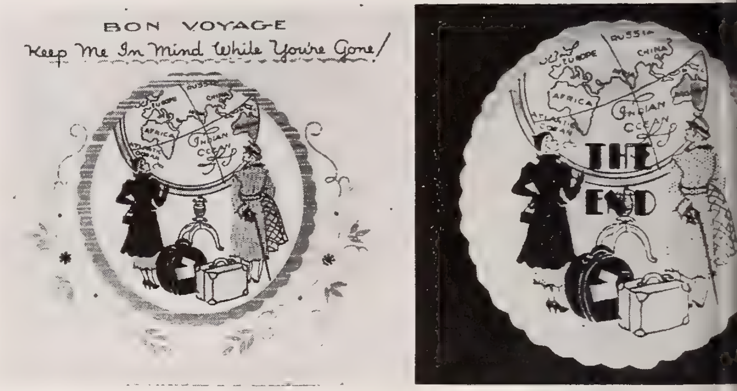
I forgot temporarily about my nephew's birthday, and I rushed home with my precious discovery, cut out the figures, mounted them on a title card and lettered it. With what joy did I then behold a main title which could not have been more to my wishes had it been executed by a skilled artist.

From that day on, I have made extensive use of greeting cards for main and subtitles. So effective and pleasing are the results that I believe every movie maker might well look into the unlimited possibilities that the use of greeting cards presents to him.

Greeting cards are available everywhere. Drug and stationery stores, five and ten cent stores, general and department stores, bookshops and, in the larger cities, shops which specialize in greeting cards all carry a supply which is constantly being replenished throughout the different holiday seasons of the year.

Here can be found every kind of illustrative material for use in decorating titles for movies. The arrival of a baby, birthdays, weddings, anniversaries, bon voyage, greetings to men and women in the service, valentines, thank you and "why don't you write?" cards, as well as seasonal felicitations, are but some of the subjects included in this very comprehensive covering of man's activities. So varied are they, indeed, that there is not a movie made for which material cannot be discovered in the display case of the greeting card distributor.

• Bon voyage card and "The End" title made by cutting out greeting card design. Greeting cards are available for any conceivable film subject.


BON VOYAGE
Keep Me In Mind While You're Gone!
THE END

Greeting card courtesy Hall Brothers, Inc.

Equally varied is the size in which these cards appear. Hence the needs of all movie makers can be met, from those who use large title boards to the filmer who concentrates his artistic efforts within the confines of a small card titler.

To use greeting cards, or, for that matter, to plan any form of title decoration, you must first decide on the wording for the main title and subtitles. You must have some idea as to what illustrations would best serve your purpose in relation to the theme of the picture. It will be very easy to find what you want for many pictures, but it may be rather difficult for others.

If the picture is to be of a wedding, or of a day in the life of a baby, you will come across a wealth of material. But should your film be the story of a trip in Egypt which you are now retitling, you may have to do considerable browsing around in one shop after another, to discover just what you want. [Continued on page 114]

FUN WITH TRANSPARENCIES

Mounting and classifying them is source of real pleasure

IRVINE H. MILLGATE, ACL

FILM editing is a wartime movie making activity that a filmer can carry on regardless of film shortages and restricted materials. Thousands of amateurs have seized this opportunity to improve their pictures, to catalog and classify rejects and to retitle old reels. The movie maker who is also a still cameraman can take advantage of the same opportunity to mount and classify his transparencies.

A mounted transparency, either black and white or Kodachrome, can be handled freely and cleaned easily. The transparency is protected from dust, thumb prints, scratches and moisture when it is encased in a suitable mount. An uncovered slide will buckle and cast an out of focus screen image if it is left in the projector for any length of time. It is subject to scratches and other damage, especially during projection, since the heat of the slide projector makes the film softer and more pliable.

Before mounting your slides, the first step is to sort all the transparencies that you have made. You can reject those that are not worth mounting, because of bad exposure or other defects, and you can classify the slides as you examine them, separating them into general categories, such as travel, family, sports and so on. The whole process is a very pleasant one, because, as you look over your past work, you will see pictures and recall good times that you had long forgotten.

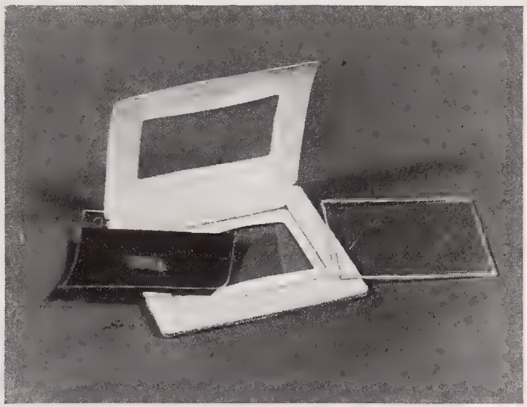
After mounting the slides, it is important to file each slide so that it can be readily located. Then, as you make new slides, you can follow your filing system, and you will always be able to put your hands on any slide that you want.

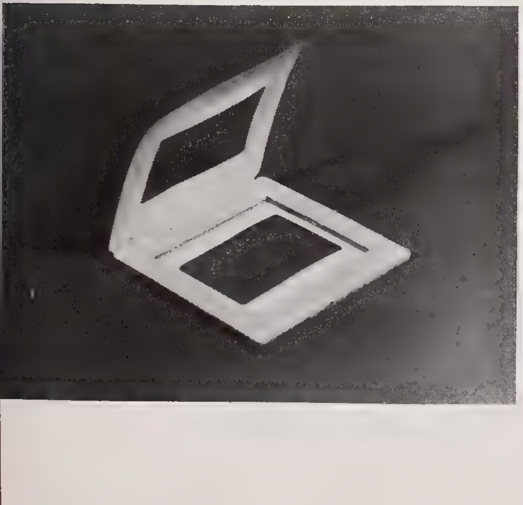
The classifying, mounting and filing system consists of:

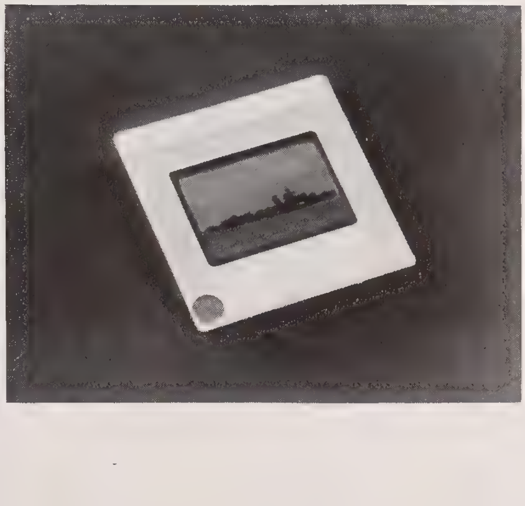
1. Sorting and classifying old and new slides.
2. Assigning a permanent reference number to each slide. (The number is assigned arbitrarily in succession as you sort the slides.) The number is lettered on the upper right hand corner of the film mounting mask, where it also serves as an indication of the top and the emulsion side of the slide, so that you can readily place the slide

[Continued on page 117]

Society for Visual Education, Inc.

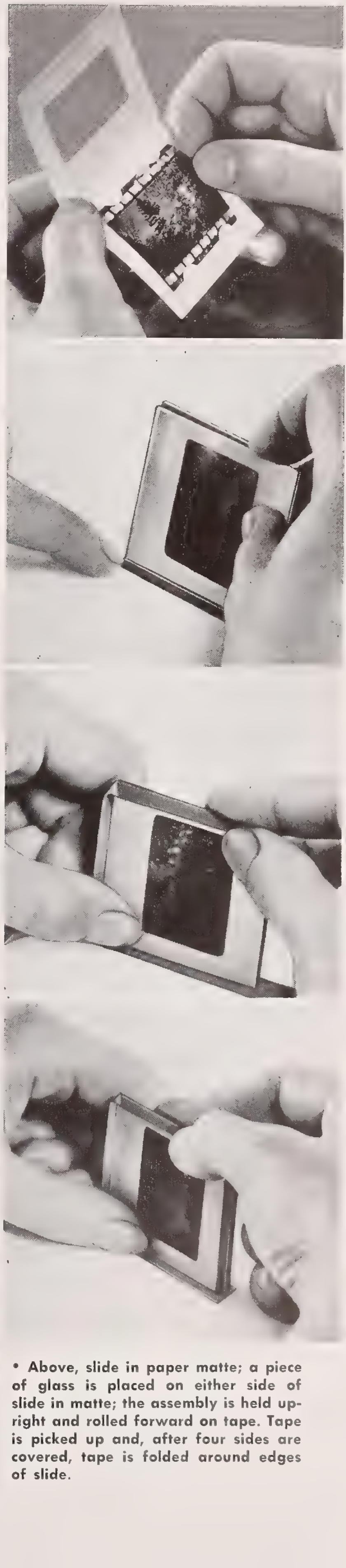






• Slide binder furnishes simple method of mounting slides. Below, the ready mount. At right, above, mount, transparency and cover glass. Right, below, gummed flap has been moistened, sealed into place and assembly is ready for use.

Eastman Kodak Co.



• Above, slide in paper matte; a piece of glass is placed on either side of slide in matte; the assembly is held upright and rolled forward on tape. Tape is picked up and, after four sides are covered, tape is folded around edges of slide.

RINGLING BROS
AND
BARNUM & BAILEY
CIRCUS

THE GREATEST SHOW ON EARTH
RINGLING BROS
AND
BARNUM & BAILEY
CIRCUS

FILMING TH

OSCAR H. HOROVITZ, ACL

WHEN I first tried filming a circus, the results were so disappointing that it seemed unlikely that I should be able to produce a usable 100 foot reel, much less the 1100 foot complete record of circus activities that I finally made. The first attempt occurred several years ago on a visit to the Boston Garden, where the Ringling Bros. and Barnum & Bailey Circus was performing. I shot in Kodachrome with an *f*/1.5 lens, but the scenes were so underexposed that, then and there, I formally gave up the idea of making a complete circus picture.

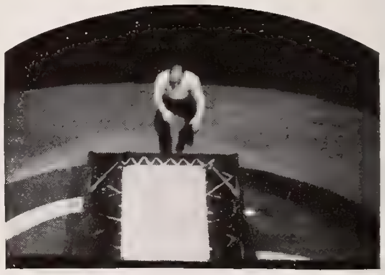
But temptation came my way more recently. I was visiting New York City when the same circus was playing at Madison Square Garden. I justified myself on the grounds that I had never seen the Garden and that I might as well see it and the circus, too. Since I was going, I might also reasonably take my camera and two rolls of Type A Kodachrome. During the performance, I exposed all the film, but with the conviction that I was wasting footage.

When I returned to Boston and the film came back from the processing station, I was agreeably surprised. Although I had shot with a wide open lens and the focus was "soft," the shots were all very attractive, and the center of interest was adequately high lighted. Darker shadows in the corners were softly colored. A friend offered to buy the scenes forthwith, and I realized that I had the beginning of a good picture.

Since the circus was due in Boston at a later date, I visited the Boston Garden, to compare its lighting with that of Madison Square Garden. I learned that, whereas Madison Square Garden has twenty large carbon arc spotlights, the Boston Garden has only six. Although Boston compensates for some of the difference in illumination by using numerous small lights, I concluded that New York was the best place to make a good Kodachrome picture of the circus.

Three of my friends who heard of my intention asked me to take enough extra footage for a short picture for each of them. I agreed to this arrangement and made a serious error in doing so. Editing four pictures simultaneously is a considerable task, and it consumed one month of all my spare time.

I packed my bag with film and left for New York, where I bought seats for two performances of the circus. One seat I got at the box office and the other from a speculator who misrepresented its location, which later turned out to be a windfall, since the speculator's seat was ideal for the pictures of the parades, although practically use-



• Frames from "Ringling Bros. and Barnum & Bailey Circus," interior Kodachrome movie filmed at Madison Square Garden in New York City.

CIRCUS

Adventures in shooting the world's biggest show

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I shot the two performances, using one inch *f*/1.5 and two inch *f*/1.6 lenses wide open. I took long shots with the one inch lens and then semi closeups with the two inch lens. Since a tripod was out of the question, I braced the camera against the railing whenever possible when I used the two inch lens. However, there is so much action in circus pictures that the movement that usually is noticed when a two inch lens is hand held, however carefully, is not in the least objectionable.

The next morning, I called on the general manager of the circus and presented a letter of introduction. He told me that special facilities for movies were not permitted. I said, "But, Mr. Smith, I have already taken the pictures." He appeared nonplused for the moment and then said, "Then what do you

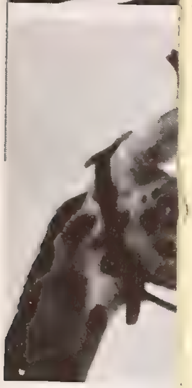
[Continued on page 112]

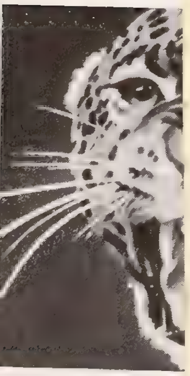
16mm. scenes by Oscar H. Horovitz, ACL

• **Action is high lighted against darker background by means of spotlights which give enough illumination for Kodachrome exposure at *f*/1.5.**

FILMING TH

RINGLING BR
AND
BARNUM & BAILE
CUS





RINGLING BROS
AND
BARNUM-BAILEY
CIRCUS

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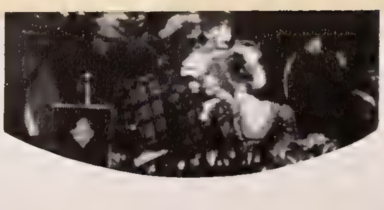

RINGLING BROS. AND BARNUM & BAILEY
CIRCUS
THE GREATEST SHOW ON EARTH
RINGLING BROS. BARNUM & BAILEY
CIRCUS

FILMING THE CIRCUS

Adventures in shooting the world's biggest show

OSCAR H. HOROVITZ, ACL

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[Continued on page 112]

16mm. scenes by Oscar H. Horovitz, ACL

• Action is high lighted against darker background by means of spotlights which give enough illumination for Kodachrome exposure at *f*/1.5.

OVERCOMING PARALLAX

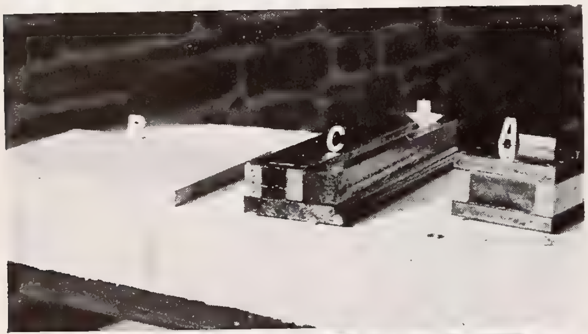
A method that will eliminate this hazard to good title filming

CYRIL PRESGRAVE, ACL

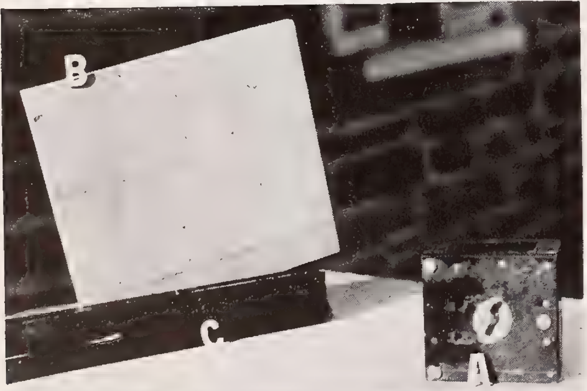
PARALLAX—the difference between the positions of the camera lens and the viewfinder—is troublesome when you are filming closeups, but especially exasperating when you are shooting titles. Titles, to be effective, must be centered accurately on the screen.

Because of the necessity of placing the viewfinder above or at one side of the lens, parallax is present in the great majority of cameras. If we consider the camera to be held in the normal operating position, the parallax may be one of three types. If the lens and viewfinder are in the same horizontal plane, horizontal parallax is present. If the viewfinder is above the lens, but in the same vertical plane, we have vertical parallax. Finally, if the viewfinder is placed away from both the horizontal and vertical lens planes, combined horizontal and vertical parallax is present.

• **Camera support (A), an easel support (C) and title easel (B) provide flexible titler or background for ultra close shots that eliminates problem caused by parallax.**



1.



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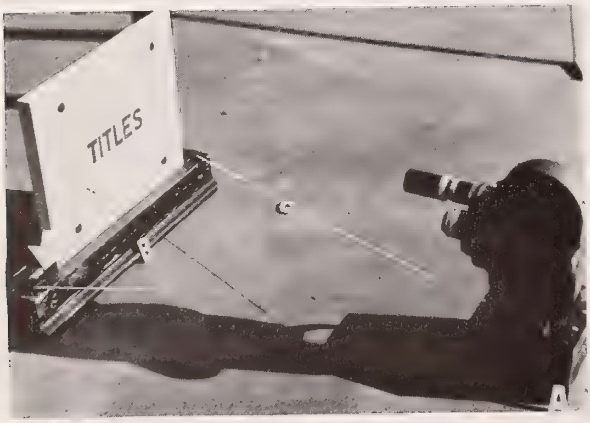

3.

The device shown here not only corrects for parallax of all types, but it has several other advantages, which will be taken up further on. It consists of three parts (see Figs. 1 and 2)—the camera support (A), the title easel (B) and the easel support (C). Dimensions, of course, depend on the camera used and on the size of the easel desired.

The apparatus described hereafter is for a nine and a half by twelve and a half inch title easel, to be used with a Filmo 70 camera which has a horizontal parallax of one and a quarter inches. It may be easily adapted to any other camera.

The camera support (A), made of three quarter inch scrap lumber, is a box that is five by five by three inches high. In the center of the bottom, a two inch hole is drilled to a depth of one half inch. This hole is made to countersink the camera screw thumb nut. (See Fig. 2.) In the center of this hole, a quarter inch hole was drilled through the box. The camera screw is a piece of one quarter inch brass rod, three and a quarter inches long, equipped with the thumb nut on one end and threaded at the other to a depth of three quarter inches. (One quarter inch diameter, twenty threads to the inch, is the standard 16mm. tripod screw.) A washer was slipped over the camera screw, and the screw was pushed through the box. Three, one quarter inch high, rubber covered tacks were used as feet for the box. Before the box was completely nailed up, it was filled with scrap metal, to give it added weight.

When the camera was screwed to this support and the support was placed on a table, it was found that the lens was just seven and three sixteenths inches above the table.

The title easel (B) was cut from a drawing board. Dimensions are eleven inches high, twelve and a half inches wide and three quarters of an inch thick.

The easel support (C) consists of two sections. The front contains a groove (see arrow in Fig. 1), one and a half inches deep by 13/16 inches wide by exactly 13¾ inches long. The rear section behind the groove is composed of a box which is also filled with scrap metal. The support has a total height of two and a half inches, including the three, quarter inch high, rubber covered tacks, used as feet.

When the easel is inserted into the groove, a working area of nine and a half by twelve and a half inches is exposed. A horizontal center line, exactly seven and three sixteenth inches above the table, and a vertical center line were drawn. (See Fig. 2.) Both camera support and easel support were given a coat of flat black paint, but no paint was allowed to enter the groove.

Note that the groove is 13¾ inches long, while the easel is but 12½ inches wide. The easel, therefore, is free to slide a horizontal distance of one and a quarter inches, the amount of parallax involved. [Continued on page 118]

PRACTICAL FILMS

The non theatrical movie as used for various purposes

CRIME DETECTION

A 16mm. black and white record film, *The Crime Detection Laboratory of New Jersey,* was recently completed under the direction of Otto G. Sickert, managing director of the laboratory that is the subject of the picture. Dr. George J. Deyo, ACL, also associated with this experimental and research laboratory, filmed the 600 foot work, which explains the successful operation of this New Jersey organization, designed to assist law enforcement offices in the accurate examination of collective evidence.

Specialized service of the highest precision and integrity is made available by the laboratory to agencies seeking technical advice in the investigation of a crime. Laboratory equipment is mostly privately owned and maintained. Through the interest of the members and the cooperation of their affiliated firms, such as the Singer Sewing Machine Company and The Standard Oil Company of New Jersey, vast resources of costly equipment can be used for these cooperative investigations.

The Crime Detection Laboratory of New Jersey, at Elizabeth, has the personnel and the equipment at its disposal to undertake any type of examination required during the course of a criminal investigation. The members of the organization represent leaders in the fields of law, medicine, chemistry, dentistry, photography and sculpture; authorities on metallography, electronics, pathology, toxicology and radiation; and experts in fingerprint, ballistics and arms identification.

It is hoped that the showings of this film record will encourage the formation of similar groups throughout the country. Several prints of *The Crime Detection Laboratory of New Jersey* are now available.

THE FARMER IN THE ZOO

The New York Zoological Society sponsored *The Farmer in the Zoo,* a one reel, 16mm. production filmed in the Bronx Zoo by Sam Dunton, staff photographer. The ten minute sound movie is to be released to the public schools in the New York City area as part of a program of creating interest in the various educational exhibitions to be seen at the Zoological Park.

The modern, well equipped farm in this picture is maintained on the outskirts of the Bronx Zoo. Cows, chickens, pigs and other livestock are raised under typical farm conditions, and farm pro-

[Continued on page 115]

16mm. scenes by Dr. George J. Deyo, ACL

• Shots from *The Crime Detection Laboratory of New Jersey,* a film of an experimental and research laboratory of the same name. The film presents the specialized services offered by experts in the field of criminal investigation.

• Below, additional scenes in *The Crime Detection Laboratory of New Jersey.* Through the cooperation of affiliated firms, elaborate facilities are available, while the laboratory itself is equipped with most modern scientific apparatus.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Maxim winner in Milwaukee The Midwest première of *Lend Me Your Ear*, 1943 Maxim Award winner by Erma Niedermeyer, ACL, was presented recently in the city of its birth by the Amateur Movie Society of Milwaukee, ACL. Nearly 400 members and guests crowded the Aerie Room of the Eagles Club for the gala program, which included screenings of *Make Believe*, by Elmer Klug, ACL; *A Tramp in the Woods*, by Ryne Zimmerman, ACL; *Golden Days of Autumn*, by William Verburgt; *What Happened?*, a club production.

With Norville Schield, ACL, club president, acting as master of ceremonies, a series of personal appearances in the Hollywood tradition followed the screenings. Mrs. Niedermeyer was presented by the club with orchids masking a roll of 16mm. Kodachrome, while corsages and boutonnieres went to Dolores De Camara, Eleanor Misun, Edith Boehm, Edward Paeschke, Kenneth Klabunde, Ervin Koepfle and Don Niedermeyer, the players. This gala gathering was the first meeting for Milwaukee's new board of officers who—besides Mr. Schield—are Lawrence Kakatsch, ACL, vicepresident; Clarence Behling, treasurer; Helen Schneider, ACL, secretary; Martha Rosche, ACL, editor of the AMS bulletin.

L.M.Y.E. in Manhattan Movie makers in the New York City area will have their first opportunity of viewing *Lend Me Your Ear*, when the 1943 Maxim Award winner is screened on the coming Gala Night program of the Metropolitan Motion Picture Club, ACL. The picture will be presented in person by Erma Niedermeyer, who is coming from Milwaukee as the club's guest of honor. Other outstanding pictures scheduled by MMPC include *A Letter*, by Henry E. Hird, ACL; *Pointless Foray*, by George Mesaros, ACL; *Brookside*, by Robert P. Kehoe, FACL; *Nantucket*, by Russell T. Pansie, ACL; *Jewels of The Sea*, by William W. Vincent, jr., ACL, of Kenosha, Wisc. The presentation will be held this year on Thursday, April 20, at the Hunter College Playhouse, located on East 68th Street, between Park and Lexington Avenues. Tickets, which are $.99 including tax, may be secured from Sidney Moritz, ACL, 160 Claremont Avenue, New York City.

Worcester aids Red Cross *Home Nursing for Men*, a 16mm. color film, is the latest in a considerable series of pictures produced by members of the Amateur Cinema Club of Worcester, in Massachusetts, in support of the local chapter of the American Red Cross. The film's continuity begins in a typical home, to illustrate some of the domestic difficulties encountered under the pressure of war work, and then portrays the various phases of this latest Red Cross training program. J. M. Bailey, ACL, club president, supervised the production.

Brooklyn presents The third annual screening of outstanding amateur films will be presented by the Brooklyn Amateur Cine Club, ACL, on the evening of April 14, at the St. Felix Street Playhouse, next to the Academy of Music, in Brooklyn, N. Y. Films already booked for the program include *Summer Rhapsody*, by Charles H. Benjamin, ACL; *Land's End*, by Frank E. Gunnell, FACL, of Staten Island; *A Letter*, by Henry E. Hird, ACL, of Ridgewood, N. J.; *A Day at the Zoo*, by Walter Bergmann, ACL, of Mount Vernon, N. Y.; *Jewels of The Sea*, by William W. Vincent, jr., ACL, of Kenosha, Wisc.; *Junior Does His Bit*, by Martin Sternberg, ACL. Tickets, at $.55 tax included, are available from the following sources: Wilson's Photo Shop, 675 Nostrand Avenue; Prospect Photographic Corporation, 104 Fourth Avenue, and from Mr. Benjamin, the club's president, at 517 Flushing Avenue—all in Brooklyn. All films scheduled are in 16mm. Kodachrome and will be accompanied by music on the double turntable.

Seventh for Indianapolis Members and guests of the Indianapolis Amateur Movie Club gathered recently in the city's Columbia Club for the Seventh Anniversary Dinner of this Hoosier unit. Featured on the entertainment program was a screening of *Russian Easter*, 1942 Maxim Award winner by George W. Serebrykoff, ACL, of New York City, from the League's Club Library. G. A. DelValle, retiring president, and Al Kaufmann, new leader for 1944, spoke briefly on the club's activities. Roger T. Sneden, ACL, was in charge of projection.

Albany carries on Members of the Amateur Motion Picture Society of Albany, ACL, in New York State's capital, have resumed this year their part in the series of programs known as Sundays for Soldiers and Civilians, which was initiated last winter by the Albany In-

• At left, members of the Metropolitan Motion Picture Club, ACL, during judging of nine of the eighteen entries in recent Novice Contest. At right, Leo J. Heffernan, FACL, president of MMPC, presents Novice Contest awards to Mary E. Johnson, first; C. L. Spaulding, ACL, second; Edwin Roth, ACL, third.

Photographs by Leo J. Heffernan, FACL

stitute of History and Art. For its first program of the season, the AMS presented an entire evening of films by Robert P. Kehoe, FACL, of New York City, comprised of *Wildflowers*, *One October Day*, *Autumn* and *Winter on Mount Marcy*. John J. Ronan, ACL, club president in charge of the arrangements, reports that the audience of more than 400 persons received the pictures with enthusiastic acclaim.

L. A. Eights appoint

Committee appointments for 1944 have been made and announced by Milton R. Armstrong, newly elected president of the Los Angeles 8mm. Club as follows: Fred Evans, contests; C. William Wade, programs; C. G. Cornell, socials, aided by Ed Pyle as receptionist; William J. Millar, transportation. Dr. F. R. Loscher will head the judging of the best picture shown at each meeting and will present Certificates of Award for those selected. Other innovations among the club's activities will be the production by Claude W. A. Cadarette of a number of short teaching subjects about movie making—to be known as the Foundation Series—and the establishment of the Armstrong Trophy, by Mr. and Mrs. Armstrong, for the best family picture produced during each year.

Fund in Syracuse

More than seventy dollars already have been raised (in less than a month's time) by members of the Syracuse Movie Makers Association toward their Building Fund, according to the latest report of Lisle Conway, corresponding secretary. Among the methods used by the club—which may be of interest to other units—are a recent White Elephant auction, in which all profits went to the fund; film screenings of non commercial films for churches and other civic groups, for which a modest service charge is made; screenings of publicity and war effort pictures for Syracuse industrial groups, at a considerably higher rental fee.

Capital Eights elect

New officers for the year 1944 have been announced by the Washington 8mm. Movie Club, as follows: H. D. Bateman, ACL, president; G. N. Brockhurst, ACL, vicepresident; Maurice Hejnal, ACL, secretary treasurer; Joseph Gawler, ACL, and Emmett P. Yoder, ACL, members of the board of directors. Recent program features of this active unit include a discussion by Oliver Griswold, of the Department of Agriculture, of the part played by motion pictures in furthering the war food program; screenings by Mr. Griswold of *Home on the Range*, *Henry Browne, Farmer*, *For Health and Happiness* and *Live At Home* from the Department's film program; and a demonstration by William J. Brown, ACL, and Louis Beaupre of a two speed dual turntable, running either 78 or 33 r.p.m.

Contest in L. A.

Outside The Big Top, by Guy Nelli, ACL, took first award in the late annual contest for members' films conducted by the Los Angeles Cinema Club. Other award winners, in order, were *The Stormy Tetons*, by Edwin E. Olsen, ACL; *Summer's End*, by Carl H. Thomsen, ACL; *Love Story*, by Mrs. Mildred Zimmerman; *From Now on to Victory*, by Jack Shandler, ACL; *The Klamath Wonderland*, by Newell W. Tune. Mr. Olsen won a special and additional prize of a year's subscription to MOVIE MAKERS, presented by the Amateur Cinema League, for offering the most constructive criticism of his own entry.

• Scenes in *Southland Glimpses*, 200 foot color reel, made by Mary E. Johnson, which won first place in recent Novice Contest, held by the Metropolitan Motion Picture Club, ACL.

Hartford sees Kehoe

An entire program of the award winning nature studies produced by Robert P. Kehoe, FACL, of New York City, was the feature of a late meeting of the Hartford Cinema Club, in Connecticut. The films seen were *Winter on Mount Marcy*; *Brookside*, *Patti Goes A'Hunting* and *September Peace*—all accompanied by music on disc. Eugene Wilson, of the Hartford group, rounded out the evening with his own *Carolina Christmas* and *Sahuaro*.

Members for Metro

The Metro Movie Club of River Park, in Chicago, recently was forced to raise its membership limits, with a thirty five percent increase of the roster resulting from the efforts of Harry Clark, membership chairman, and Arthur Elliott, ACL, in charge of programs. Among the films seen on the club's screen have been *Land of the Habitant*, by Mr. Elliott; *Colors Abroad*, by Otto Handgartner; *Diamond C. Ranch* and *Schwaben Verein Picnic*, by William Thumann, ACL; *Glacier National Park*, by Victor H. Sickinger, of the Edison Camera Club; *Northwestern United States* and *The Canadian Rockies*, by Harold O. Schmidt. The Metro group has announced a contest for a new club leader.

Guest films in Gotham

The East met the West, despite Kipling's dictum, in the form of guest films screened at late meetings of the New York 8mm. Motion Picture Club. Coming from California, these were *Fledglings* and *Linda Darnell Makeup Test*, by Dudley E. Porter, ACL, of Beverly Hills; *Glimpses of Southern California* and *Home Movies*, by Fred Evans, of Hollywood; *Fire From The Skies*, by the Long Beach Cinema Club, and *Behind the Scenes*, by Mildred Caldwell, ACL, of that same community. A fifty foot unedited film contest has been announced by the New York club, to conclude the twentieth of this month.

Sixth for Tri-City

Seventy five members and guests attended the recent Sixth Annual Dinner of the Tri-City Cinema Club, serving the communities of Rock Island and Moline, Ill., and Davenport, Iowa. Willis F. Lathrop, ACL, presided at the gathering, which featured screenings of *Beauty and The Beast*, by Dr. James Dunn, ACL, and of *Venezuela Moves Ahead*, a Kodachrome sound release from the Coordinator of

[Continued on page 124]

SOUND FOR SCHOOL FILMS

It can be added without cost, if you care to make the effort

ELEANOR D. CHILD, ACL

THE school is surely going to be proud of its first movie! You believe that it is all over but the shouting. The film is back from processing; and, heavens be praised, most of the scenes are really fine. Yes, a few are not nearly so good as the others, but what can one expect of amateurs!

Oh! Hollywood producers take more time to edit the film and to prepare it for final release than they take for actual shooting? Should you spend another month, editing this amateur picture? Should you consider some way to add sound, although a sound track on film is way beyond your means, and an entire synchronized accompaniment is also out of the question for you at the present?

You might use a commentator speaking over the school's public address system. You might at least play a few musical records. Other schools have done it? It added greatly to the success of their films? You are going to make this a top ranking performance, *with sound!*

Hi Ho! Well, off to work you go. First for those few shots that do not really please you. You will remake them, even if it does mean several weeks' delay. Out with the camera and lights again. This time, you know just what to do. And you will retake those two titles that were not lined up straight. Everything is going to be as nearly perfect as possible!

John, Mary and Sylvia study music appreciation. How about getting some records from the music department? The music must fit the mood of each sequence, of course. That shot of the band would seem to be fine if you could obtain a record of band music. You need something like *Hail, Hail, the Gang's All Here* for the scene of the football crowd. It would be splendid to play the school song at the beginning of the film. Do you suppose that you could make a record of that song with the school's recording machine? If not, a record of a stirring college tune, such as *Eli Yale* or *Notre Dame's Victory March,* would sound about right. For that part when one sees the art pupils at work, a bit of classical music would be suitable. *There'll Be a Hot Time in the Old Town Tonight* would sound well in that scene of the Senior "Prom."

Yes, but how are you going to play so many records? You can use only a little of each. You will practice them when the picture finally is edited, marking with a soft yellow crayon just the parts to be played. You will arrange the records in order, properly numbered and labeled, to show with which sequence they are to be played. Paul and Tom are reliable and careful workers. They will play each record, taking turns on two phonographs, so that each record is ready when the scene changes. Of course, you would like a regular dual turntable, but any two phonographs with tone control will do. Paul will fade in the record softly when it starts on one machine, and he will fade it out equally softly so that the audience will not be conscious of the change when Paul starts the next record on the other machine. Also, the records will have to be faded when the commentator begins talking, so that the music does not drown his voice. You will have to put a loud speaker near the screen, so that the music will seem to come from it. The audience will think that you have a regular sound film!

Where had you better play the records? Yes, the projection booth would be the ideal place if you could hook up a "mike" there and put the loud speaker on the stage. You could use your public address system or the amplifier on a sound projector if you have a microphone to fit. If worst comes to worst, you could hide those fellows behind the screen so that they could tell what is on the screen, but the audience could not see them. Yes, you will have to practice with this arrangement quite a few times before everything runs off smoothly.

A commentator? But whose voice comes over a microphone well? Better have trials to see which student sounds best. It would be horrible for the commentator to "hem and haw" at the final performance! You will have conferences at which several of the clever members dis- [Continued on page 119]

• **Greenwich (Conn.) High School projection crew ready for presentation of film with music and narration, handled through auditorium loud speaker system.**

Greenwich High School

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

OWI has Dutch film *The Dutch Tradition,* a new film of Holland and the Netherlands East and West Indies, has recently been released for 16mm. showings by the non theatrical division of the Bureau of Motion Pictures, Office of War Information, Washington, D. C. This black and white sound on film production was directed by John Ferno in cooperation with the Netherlands Information Bureau and the National Film Board of Canada.

The picture tells how the spirit, organization and accomplishment of the valiant Netherlands transcend the Axis domination of its resources and indicates that the hope of all the Dutch, expressed by their queen when she said, "The Netherlands shall live again," will be fulfilled.

The rise of modern Holland, its cultural development and its industrial progress in time of peace are shown in shocking contrast with the devastation of the countryside and the destruction of the cities by the Nazis. The East Indies, now in Japanese hands, are presented in a colorful sequence which shows the varied peoples and industries of these vital islands that produce much of the world's supply of tin, rubber, oil and gasoline. But Dutch and Allied troops stand guard in the Netherlands West Indies, still free to fight for the survival of the islands' modern industries and ancient cultural heritage.

Prints of *The Dutch Tradition* may be purchased from Brandon Films, 1600 Broadway, New York City.

Film tribute to U. S. Navy *Salute to the Navy,* Castle Films most recent home movie release combines thrilling battle scenes, taken from the deck of a carrier during the height of a raid in the Marshall Islands, with equally exciting sequences of battles filmed earlier in the war. The cruiser *San Francisco* is shown limping into Mare Island Navy Yard after her heroic night attack on two formations of Japanese ships. The cruiser *Boise,* with six Japanese sinkings to her credit, is also pictured in this exciting film tribute to the strength of the United States Navy.

Salute to the Navy is available on 8mm. and 16mm. film in short and long editions, 8mm. silent and 16mm. silent or sound versions, from Castle Films, Inc., 30 Rockefeller Plaza, New York City.

[Continued on page 126]

• Top, men now fighting for Holland and the Dutch Indies on many battlefronts and middle, skating scene in prewar Holland from *The Dutch Tradition*. Below, the US Hornet, new aircraft carrier from Castle Films new release, *Salute to the Navy*.

Official U. S. Navy photograph

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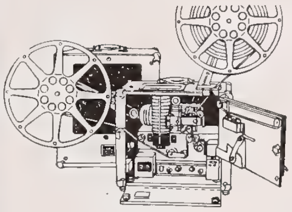
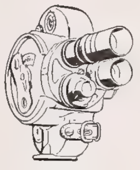
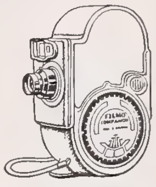
FORERUNNERS OF TOMORROW'S FINEST FILM EQUIPMENT



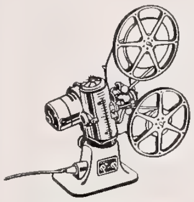
Filmosound V ···—
16mm. Sound Projector



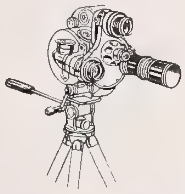
Filmo 70DA
16mm. Camera



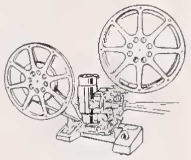
Filmo Companion
8mm. Camera



Filmo Master "400"
8mm. Projector



Eyemo 35mm. Camera



Filmo Showmaster
16mm. Projector

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The Clinic

Technical comment and timely topics for the amateur

Double exposure Edward E. Doane, ACL, a member of the Production Control Department of Interstate Aircraft, El Segundo, Calif., is convinced that the best way to learn how to get the most out of a projector is to teach yourself. He illustrates his idea in the accompanying still picture. Mr. Doane appears as both instructor and student in the demonstration photograph. The principle of double exposure is known to many movie makers, but it is not always clear to the novice. The method briefly is this. Mask one half of your film when you take the action on one side of the frame. Rewind the film to the starting point, change your mask to the other side and film the complementary action.

Of course, the mechanics of doing this trick can be either complicated or simple, depending on the type of equipment that you have. The simplest form is found in a camera which has a slot for masks built into the mechanism. Other outfits require an external mask box of some type, so that the positioning of the masks will be exact and uniform at all times.

Try printing Terry Ramsaye, editor of *Motion Picture Herald,* has pointed out that the theatrical motion picture has a dislike, amounting to a mania, for fine printing, because practically none of the lead titles of Hollywood films is printed. "The motion picture industry," he says, "will do anything to avoid printing a title. They will letter titles in sand, spell out words in broken glass, shape letters in twigs or paint captions on a barn door, but never use plain typography unless all other resources are exhausted."

Like the theatrical producers, amateurs also search for novelty, and that is the reason why so many title tricks are listed in these pages. However, in seeking new effects, a movie maker is well advised not to forget the beauty of simple type composition. A well proportioned type has a handsome dignity that cannot be equaled by any trick substitute. Printers can set lead and credit titles at a small cost, and they will furnish you with reproduction proofs on any paper that you select.

A double exposure of how to teach yourself

Interstate Aircraft

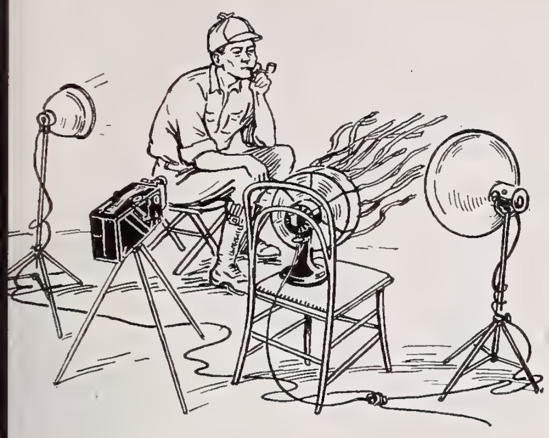
Shadows tell An experienced cameraman instinctively glances at the shadows on the ground before he sets up his camera or plans a shot. Shadows indicate the direction of the light and its intensity. The shadows will tell you where to place the camera to get flat front lighting, side lighting or back lighting.

Frame lines If you have any reason to collect footage from various sources to edit into a finished picture, be careful to check the frame lines. If there is much variation in them, you will find it difficult to get a satisfactory duplicate negative or reversal duplicate, although the latter will be less likely to show trouble. When a duplicate negative is made from original footage, the laboratory is not able to compensate for frame line changes. To accomplish an evening of frame lines, one must use a printer aperture which is small enough to blank out the changes. Naturally, this procedure causes some loss of picture area. The best plan is to use only footage all of whose frame lines are in the center of the perforations.

Single frames If your camera has a single frame attachment and you are using it for animation purposes, remember that the exposure is greater than it would be if the camera were running at normal speed. For example, if the normal exposure for the subject with the camera running at sixteen frames is $f/8$, you should set the lens at $f/11$ for the same subject if you use the single frame release button. Another way to compensate would be to set the speed indicator for thirty two frames. This setting would allow the mechanism to act faster and to give you approximately the same exposure duration, at single frame exposure, that you would get when the camera was running steadily at a sixteen frame speed.

Stage shots Visitors to New York City who would like to film the stage shows of that metropolis will be grateful to Scott Nixon, ACL, who writes of his experience. "For the Ice Show," says Mr. Nixon, "the exposure of $f/1.9$ for Kodachrome is right. Super Pan X at $f/3.5$ did not give me what I wanted at *Oklahoma!* For that show, I suggest the same film with an exposure of $f/1.9$, as the light is not intense enough."

Stock shots If you have trained yourself to edit pictures properly, you know how to use stock shots that might otherwise become scrap film. Plan to save every good shot that you make even if you do not see any immediate use for it. During editing, I use a good many scenes that were originally made for use in other pictures and I have made a card file in which such shots are catalogued. Three by five cards carry the data under such headings as animals, domestic; animals, wild; trains, boats, mountains and so on. Everybody has to work out his method, but a system of cataloguing stock shots does save a good deal of film and furnishes some very useful scenes. — *Walter Bergmann, ACL.*



Firelight effect made by regular Kodachrome, Photofloods and fan

Firelight

Faced with the need for some shots in color, to be made to appear as if the subject were illuminated by firelight, Frederick J. Schill, jr., ACL, solved his problem very nicely by using regular Kodachrome and Photofloods. This combination gave him a reddish picture, and he heightened the effect by placing in front of the illumination an electric fan with paper streamers so that the light would shine past the streamers and flicker on the subject. Another method found to be satisfactory included waving a folded newspaper rapidly between the light and the subject, moving the light behind the spindles of a Windsor chair and moving the hands rapidly in front of the light. No matter what method is used to create the flickering, you will find the most important part of the trick is to use the regular, outdoor color film and Photoflood illumination.

Tripod truck

There are times when a tripod truck comes in very handy. Of course, there are substitutes, such as coaster wagons, tea wagons, tricycles and other wheeled devices, but a real tripod truck made to order for your outfit would be a prized possession. Following the simple T design shown in the drawing, you can build such an outfit with nothing more than a few supplies from your plumber. The following material is suggested—two, sixteen inch pieces of three quarter inch black pipe; one, thirty two inch piece of three quarter inch black pipe; four, three quarter inch tees; three, three quarter inch close nipples; three, three quarter inch eye caps; three, three inch casters; six washers, one inch in diameter, with holes large enough to fit upright pins on casters.

First, make a T shaped unit, using the pipe and one tee. Place a tee on each end of the structure thus made. In each tee, place a close nipple; then add an eye cap. The open part of the tees should be uppermost, and they will serve as receptacles for the tripod legs. The caps are used as bearings for the caster spindles. When you insert the spindles in the eye caps from the under side, it is best to place one of the washers below the cap and another above it. To make sure that the casters do not fall out when the truck is carried, it is a good plan to drill the spindles above the top washer and insert a cotter pin.

When the tripod is placed on the dolly, it may be necessary to wedge the legs in place, to prevent lost motion. The type and size of the wedges will depend on the style of your tripod.—*Walter Bergmann, ACL.*

Tapes

Now and then, somebody may advise the use of regular adhesive tape for fastening film on the reel so that it will not unwind. Others suggest using tape for temporary patching when a splice breaks during projection. The idea is fine, but only if you employ something other than regular surgical adhesive tape. The sticky substance used on such tape almost always comes off and adheres to the film. Dust will then collect on the area, and the next thing you know you will find large black spots on the film. Other tapes, such as those used on fresh films, Scotch tape and the type designed for sealing containers will not leave adhesive substance that will damage the film. If you do get spots from adhesive tape, you can remove them with carbon tetrachloride.

Colored letters on black card

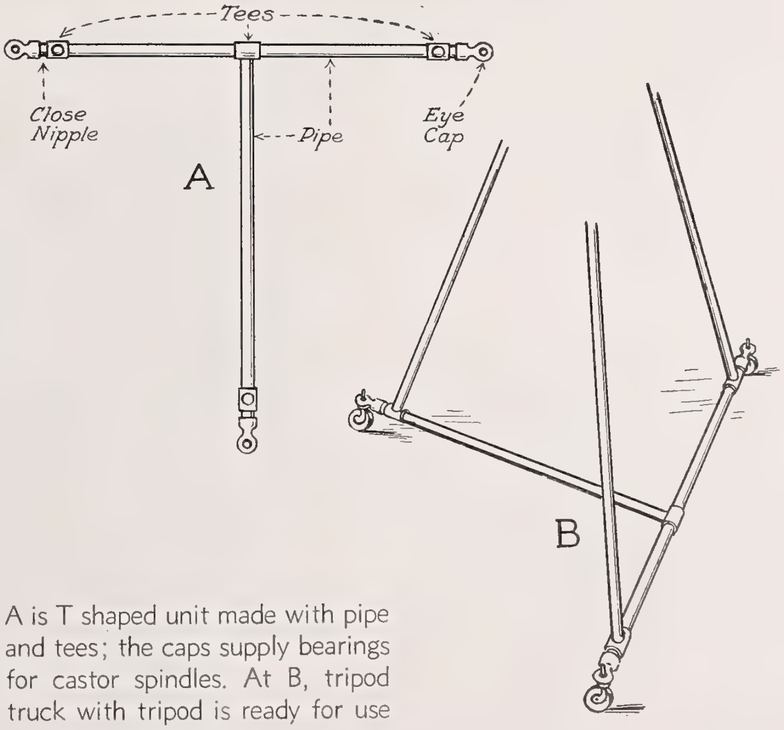
George Kitchingman, ACL, of Leeds, England, letters his Kodachrome titles in color against a black background. He describes his process as follows.

"I first make a copy of the text with black lettering on a sheet of very thin note paper of the type intended for use in air mail. Sometimes I use tracing paper for the original copy. Lettering is done with a small eight by five inch printing press that I picked up cheaply. I use Broadway Engraved or a light script type. Of course, hand lettering, or lettering done with a guide, will also give good results.

"When the black and white original is dry, I make a contact print from it, using an extreme, vigorous, matte gaslight card. (Any old stale paper or card could be used.) The resultant print will have white lettering on a black background. The print is dried between two sheets of blotting paper; then, the lettering is tinted with ordinary photographic dyes. I use Kodak Photo-Stamps for the purpose. I have found that the most beautiful results are obtained by using a dull surfaced card and tinting the lettering in light colors.

"Artistic effects can be obtained by working with more than one color. Two colors may even be used on different sections of the same letters."

Colored lettering on a black background can be obtained by means other than photographic. At art supply stores, you can buy black surfaced cards on which you can letter with showcard colors.



A is T shaped unit made with pipe and tees; the caps supply bearings for castor spindles. At B, tripod truck with tripod is ready for use

FILMS YOU'LL WANT TO SHOW

Non theatrical movie offerings for substandard projection

■ *Journey to Jerusalem,* nine reels, 16mm. sound on film, black and white, is distributed by Bell & Howell's Filmosound Library, 1843 Larchmont Avenue, Chicago. This inspiring and highly dramatic story of the young Jesus is a screen production of the Maxwell Anderson play, based on a passage from St. Luke, as presented by the Playwrights Company.

■ *Leningrad Music Hall,* one reel, 16mm. sound on film, black and white, running thirty five minutes, is released by Brandon Films, 1600 Broadway, New York City. This charming musical short subject brings the national music of Russia to the 16mm. screen. Lydia Ruslanova sings folk songs.

■ *Eagle Squadron,* 16mm. sound on film, black and white feature length production, is released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York City. This is a story of the Spitfires, the Commandos, the W.A.A.F. and the Channel Fleet. Players in this romance with a war background include Dianna Barrymore, Robert Stack, Jon Hall, Eddie Albert, Nigel Bruce and Evelyn Ankers.

■ *Dime a Dance, Getting an Eyeful* and *Cupid Takes a Holiday,* three, two reel short subjects, 16mm. sound on film, black and white, are released by Astor Pictures Corporation, 130 West 46th Street, New York City. The tremendously successful new screen comedian, Danny Kaye, appears in these three entertaining short comedies, formerly released by 20th Century Fox.

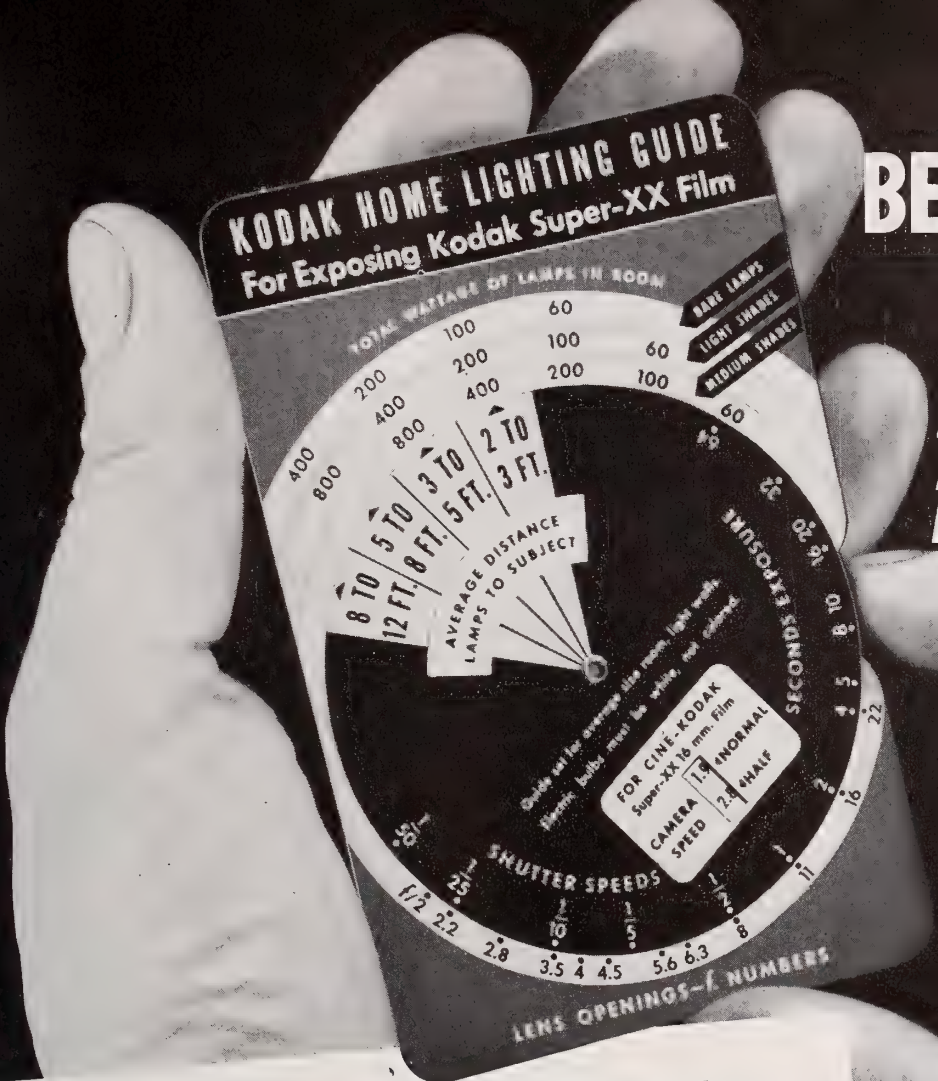
■ *Manhattan Melody,* one reel, 16mm. sound on film, black and white, is released by Skibo Productions, Inc., 130 West 46th Street, New York City. The unforgettable Helen Morgan is the glamourous singing star of this musical short subject with a New York night life background.

■ *This Thing Called Love,* ten reels, 16mm. sound on film, black and white, is distributed by the Russell C. Roshon Organizations, 2506A, RKO Building, New York City. Rosalind Russell and Melvyn Douglas are the stars of this fast moving comedy romance, in which domestic problems complicate a business deal.

■ *The House Across the Bay,* eight reels, 16mm. sound on film, black and white feature production, is released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City. Joan Bennett heads the cast as the girl to whom three men are offering their best in life. Other players who appear are George Raft, Walter Pidgeon, Lloyd Nolan and Gladys George.

■ *Topper Returns,* ten reels, 16mm.

[Continued on page 118]


KODAK HOME LIGHTING GUIDE
For Exposing Kodak Super-XX Film
TOTAL WATTAGE OF LAMPS IN ROOM
BARE LAMPS
LIGHT SHADES
MEDIUM SHADES
AVERAGE DISTANCE LAMPS TO SUBJECT
8 TO 12 FT.
5 TO 8 FT.
3 TO 5 FT.
2 TO 3 FT.
SECONDS EXPOSURE
FOR CINÉ-KODAK Super-XX 16 mm. Film
CAMERA SPEED
NORMAL
HALF
SHUTTER SPEEDS
LENS OPENINGS—f NUMBERS

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He filmed ten girls

[Continued from page 95]

romantic love story.

Professional films have proved the value of clever main titles, and we tried to follow suit by introducing our picture with a special effect. We made a miniature circular staircase on which we placed ten pretty dolls, dressed in pink and chartreuse, with a redhead doll in baby blue. The boy doll stands in the center of the others, and the entire staircase turns, displaying the title of the picture and the names of the characters on the side of the circular structure.

Following the main titles is a scene that must be mentioned. It shows the ten pretty girls as they looked when they went to the village school. They dance around the boy, who suddenly reaches out and draws the redhead toward him to the center of the ring. Then starts the story of the whole group as adults.

The names of the ten girls, in the order of their appearance, are as follows: Ada Jane Nicholson, Rosanne Coyle, Pat Kahlke, Marion Clark, Lois Hoxie, Marcella Logan, Margaret Hansen, Marily Kershaw, Eleanor Nilsen, Virginia Charroin (the redhead). Harry A. Jensen is the boy.

The equipment that I used is as follows: Magazine Cine-Kodak Eight; an *f*/1.9 lens; an *f*/2.5 telephoto; an *f*/2.7 wide angle; focusing finder; Harrison fading glass; homemade iris closing stop; Weston exposure meter; a tripod (used at all times).

I have found that the most necessary qualities for a successful producer of amateur films requiring actors are patience and perseverence. Misfortunes are bound to occur, but if you stick to the job you can overcome them. All who cooperate in making a dramatic film will have fun, and then they can enjoy seeing the picture again and again. Amateur movie making is a hobby that enables you to have your cake and eat it too.

Filming the circus

[Continued from page 99]

want of me?" Whereupon I told him that I wanted his permission to wander around the circus and to get behind the scenes shots. He turned me over to the care of the official circus photographer, with instructions to allow me to take my pictures.

During the next three performances, I filmed the circus from all possible viewpoints—semi closeups of the performers at the beginning and end of an act; shots of the animal acts, filmed through the bars of the cages; views of the audience from the arena; and semi closeups of the various acts. At all times, I kept in mind the scenes previously filmed, so that I should be able to tie everything together when I edited the film.

The best seats in the circus for movie making are in the front row of the balcony. Pictures taken from the arena floor, while one is standing under acrobatic performers who are high in the air, are very unsatisfactory. The spotlights interfere with scenes taken from box seats. Another disadvantage is that during the parades the spots move from wagon to wagon.

For the best exposure results, take scenes only of subjects in the spotlights. The animal acts are the most difficult to film, since, when they are in progress, the spotlights are widened out to the full width of the rings, causing slight underexposure even at *f*/1.5.

I saw the circus from every possible angle—from the stage and backstage and I was almost part of it, since I spent much of the time sitting on the steel stands which the elephants use and which are stored along the edge of the arena. I was amazed at the magnificent organization and smooth coordination of the whole thing.

Wandering around, I could understand why picture takers were usually taboo in the arena, because, unless you obeyed orders, you were in constant danger of being injured by the swiftly moving properties and animals. Every move that I made was strictly supervised by the circus photographer, and I was very careful to follow his instructions to the exact letter. I fully appreciated the necessity of supervision when I saw a helper knocked over by a running horse because he was out of his proper position at the time. The circus operation is so finely organized that the injured man was picked up and carried out practically unnoticed by the audience.

When the circus trains arrived at Boston, I managed to get scenes of them pulling into the freight yards and I also succeeded in filming a complete sequence of the wagons being unloaded from flatcars.

In the following winter, I happened to pass through Sarasota, Florida, the winter home of the circus. I visited the circus grounds and took general pictures of the site, including the circus trains which are kept on a sidetrack there during the winter.

Immediately after the circus left Boston, I was able to secure from store windows several complete sets of colored circus posters. The figures of a clown and a horse were cut from one of these posters and arranged in various positions on sections of other posters. All my titles were shot by using these posters, with the exception of the main title, the background of which was a section of the front cover of the program book.

I started the picture with the Sarasota sequences, which end by showing the circus entraining. Then I showed the train pulling into Boston and unloading, and I followed this material with sequences of the circus acts in the order of their performance.

This procedure gave disappointing results. The well lighted scenes were bunched together and were followed by many consecutive dark scenes. Also, the action was too continuous and rapid. I found that I needed additional scenes with bright backgrounds and slower action.

Fortunately, last summer in Madison Square Garden, Ringling Bros. presented a continental circus known as Spangles. Most of the acts were performed in a single ring on a highly colored canvas cover, and several events were more leisurely than the usual circus tempo. One of the acts featured a trained seal, another a dog and so on. I visited this circus and filmed several of the slower and more brilliantly illuminated acts. With this material in hand, I completely rearranged the picture without regard to the original sequence of the acts. I inserted the restful Spangles scenes as needed and split the picture into two parts, so that an intermission could be taken in the middle of the film, to give the audience a rest. This rearrangement "made" the picture and proved to me that editing is a very important part of picture making.

My next problem was to secure the proper records to play on a double turntable while the picture was being shown. Fortunately for me, the Ringling Bros. and Barnum & Bailey band had made a number of records of the very music that was played during the performance of the circus. These, together with a number of march music discs, I coordinated with the picture, with happy results.

In using a two inch lens at an $f/1.6$ opening, one must take extreme care if sharp pictures are to be obtained. Because of the great humidity of the air at the circus, my viewfinder kept clouding over, making it necessary to wipe it continually at the end nearest my eye. While I reloaded the camera with film, it was necessary to find a location that was safe from the rays of the spotlights.

Any amateur who wants to make circus pictures must of necessity attend numerous performances to get different viewpoints. This fact leads to a serious complication, for performers change their costumes every so often, and some of these changes are different in color. I did not notice this variation until I began to edit my pictures. My friends, for whom I was also making short films, secured great benefit from the differently colored costumes, since I was forced on occasion to give them shots which I

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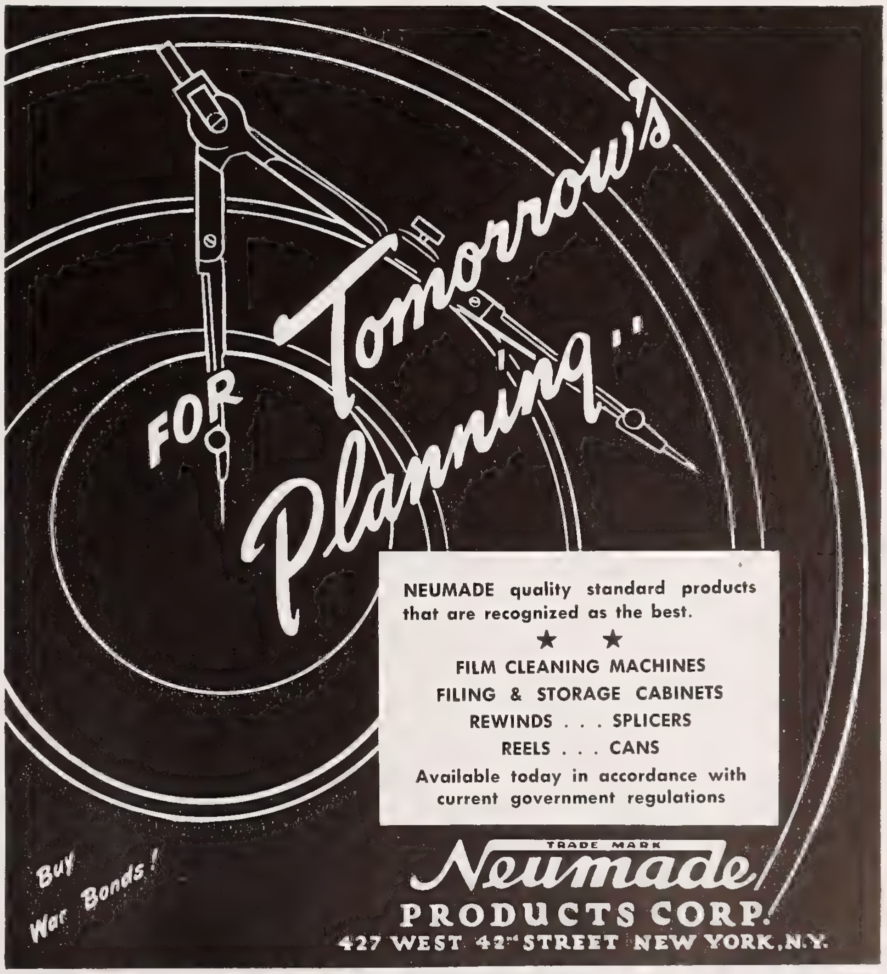
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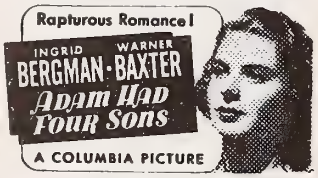

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should have preferred to use myself.

From my experience in making a circus film, I should advise any movie maker who desires to take Kodachrome pictures of the circus to attend a performance without using his camera. Then he can note the routine of each act and study the arrangement and use of spotlights so that he can determine the best camera locations. He will find that semi closeups of acts performed on the arena floor are best filmed from the lower seats and that pictures of aerial acts and general shots are best taken from the front row of the balcony.

Do not attempt to use any lens of a speed slower than *f*/1.6; avoid "busy" backgrounds; take long shots followed by semi closeups; and, finally, regardless of the real order of events, edit the film to avoid sections filled only with fast action and similar types of acts.

Greeting card titles

[Continued from page 96]

You must be patient and resourceful, for the very illustration you need may be on a Christmas or a bon voyage card. It might even make its appearance on a "why don't you write?" card, which might include a drawing of the Sphinx.

After tiring search, you often will be well rewarded by finding something even better than you had been seeking. Sometimes new ideas will present themselves in the course of exploration. Here in itself is a fascinating game, a treasure hunt of a most challenging kind. Some of the greatest thrills of the many that I have enjoyed in my movie making career have come with a discovery of an almost made to order picture, after days of searching in one shop after another.

It would be well to study all the cards which are in the classification that you seek. Clerks will be most helpful, particularly if you explain the purpose for which the cards are needed. Movie making intrigues almost everybody. Clerks will invariably show great interest and will do everything possible to be of assistance to you. Their knowledge of the stock enables them to make excellent suggestions; as a result, you may find something even more suitable than you had set out to find. Should you not see what you want on the shelves, ask to be permitted to look through the stock in the cabinets. This request will, of course, not be made during the busy noontime hour.

A large picture should be selected for the main title. Its form should be such that ample space remains within the matte for the lettering in such a position as will produce a well composed effect. Smaller pictures may be used for the credit title and subtitles. These should not monopolize the space and they should not compete with the title lettering. The smaller pictures in subtitles should serve as decorations in the spirit of the sequences which they are to introduce. The same illustration may be mounted on all the subtitles to serve as a theme decoration. The little messenger on the bicycle on page 96 was transferred from one title to another with good effect in the bicycle film already referred to.

The color of the background to be used with greeting card illustrations must be given consideration. There should be no harsh contrasts, no vivid colors which will clash or which will make reading the title difficult. Lighter hues will be found to be most desirable. When different pictures are used for subtitles, they should all be small and as nearly uniform in size and in color contrast as possible.

It is a good idea to visit the greeting card shops from time to time, even though you may not be in the midst of movie production. One never knows when something unusual, which will be needed in some future production, may crop up. Ideas are very likely to come to us in our meanderings from shop to shop. We may even be inspired to make a new movie as a result. It is also well to buy at least two copies of every card selected for use, so that, if one is spoiled in your art work, you will still have another.

Let us assume that you have found the cards that you need, in the proper size for your special purpose. The figures or whatever portion of the picture that you will want must be cut out. This operation can best be done with cuticle scissors. A little preliminary practice on old cards is advisable. When you have cut out the figure, place it on the title card or on whatever background is to be used, in proper relationship to the letters of the title. Here the usual principles of composition will govern you, since your aim will be to create a pleasing, well balanced title.

If you do your own lettering, make a trial lettering first; then place the picture in the desired position to note the result. If it does not satisfy you completely, keep shifting the picture and rearranging the lettering until you are satisfied with the effect. Then letter the title for good and mount the illustration on the card with rubber cement or paste.

When all the titles are completed, examine them carefully within the titler matte, as a final check, for you must make certain that the letter spacing and the position of the pictures are pleasing. It is a good idea to number the title cards in the order in which they are to be used, so that, by using the cards as a guide, the title footage may easily be spliced into the film in proper sequence.

The procedure to be used in filming these titles does not differ from the technique used in shooting closeups. The exposure meter must be held close to the title board or card in such a manner that it does not cast a shadow. which will interfere with a proper reading. The reflection of light from the main title and subtitles may vary substantially, because of the smaller size of the figures used as the theme illustrations in the subtitles. Therefore, it is well to be on the safe side and to get a meter reading of each title.

In calculating the footage of the title as it is being filmed, the usual procedure is to read the title through twice and to consider the illustrations as an additional word or two, depending upon how much attention you would like the illustrations to get.

Practical films

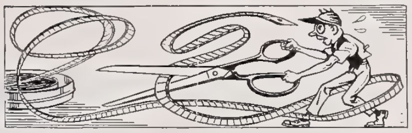
[Continued from page 101]

duce is planted, tended and harvested within the confines of New York City. Hundreds of city children visit this farm daily, to observe the routine of rural life, some of the children thus being afforded their first opportunity to see farm animals.

A haywagon operates between the Zoo proper and the farm, giving the visitors a pleasant and rustic ride to the exhibition. The film follows a wagonload of young visitors on an inspection tour. As the trip progresses, many fine scenes of animals and workmen in the model farmyard are shown. An excellent narration, explaining the operation of the farm and commenting on the reactions of the visitors, makes the film entertaining.

EARLY ART

A film that recreates the circumstances surrounding the painting of the famous deer of Font-de-Gaume by the Cro-Magnons is the theme of the 16mm. production, *The Dawn of Art*, recently completed by Culture Films, Antioch College, Yellow Springs, Ohio. Under the direction of Raymond S. Stites and filmed by H. Lee Jones, the picture presents the genesis of many works of prehistoric art. Various painting tools, grinders, colors, scrapers, knives and engravers are shown, with their function. *The Dawn of Art*, on one reel, runs fifteen minutes of color film. Prints are available for sale or rent.



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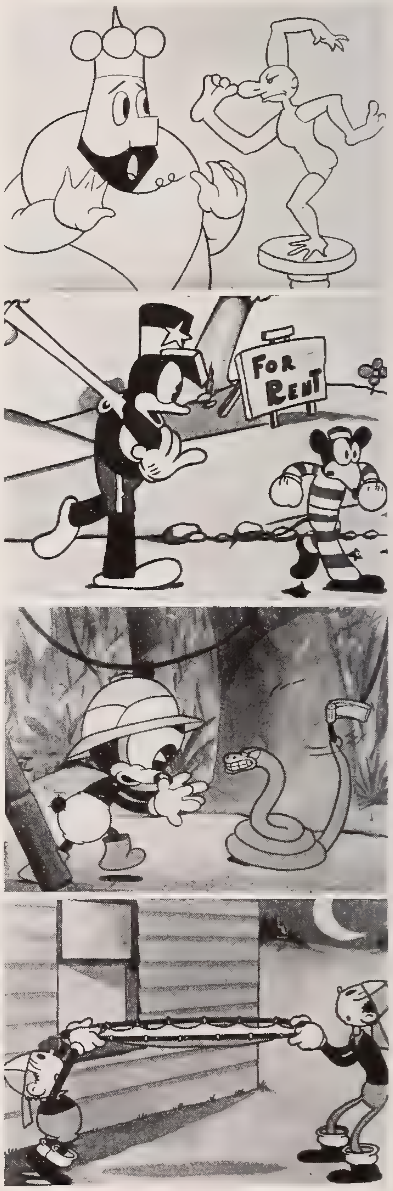

• Above, shot in *The Battle of Tarawa*, offered by Official Films. Below, scenes from Official's cartoons, *Little King*, *Flip the Frog*, *Brownie Bear* and *Dick and Larry*.

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Projectionists throughout the country are urged to sponsor showings of home movies at their clubs, churches, schools and civic centers with the understanding that the audience will purchase war bonds or stamps in place of paying an admission. It is suggested that the program begin with *The Star Spangled Banner* in which the words of our national anthem are superimposed against a changing background of American scenes. For the main portion of the program, Official suggests the inclusion of one of its many news features, such as *First Line of Defense*, a stirring picturization of the United States Navy, or *The Battle of Tarawa.*

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For a complete list of News Thrills, patriotic subjects and cartoons, write to Official Films, Inc., 625 Madison Avenue, New York, N. Y. All releases are available in short and long editions, 8mm. and 16mm. silent and 16mm. sound on film.

Fun with transparencies

[Continued from page 97]

properly in the slide carrier of the projector.

3. Mounting the transparencies between glass.
4. Recording the number of each slide in a log book according to its subject and noting a cross reference to other slides that are related.
5. Placing the slides in file boxes and recording their positions in the log book. (File positions are numbered with another series of numerals, noted in the log book which becomes the master record of your collection.)

Slides can be mounted by the taping method, which involves the use of two pieces of clear glass, two inches by two inches, a 35mm. paper mask and eight inches of cloth or composition tape. The materials are available at most photographic stores.

The two pieces of glass are first carefully cleaned with a soft cloth, moistened with any brand of liquid window cleaner. Then a soft camel's hair brush is used to remove all traces of lint remaining on the glass, and it is also used to clean the transparency itself. The transparency is then mounted in the paper mask.

After the film is in place, turn the mask and film upside down, as it would be placed in the projector for screening. Letter the slide numeral on the upper right hand corner of the mask on the side next to the emulsion side of the film. Be sure that the number is placed on the inside of the frame so that it will not be covered with the tape. This procedure makes it easy to place the slide correctly in the projector.

After the mask is numbered, both mask and film are cleaned with the camel's hair brush, to remove dust or lint that may have settled on them. Place the mask and film between the two pieces of glass. Stand the assembly upright and roll it forward on the tape, picking up the tape until it covers all four sides.

Next trim each corner of the tape, so as to form a miter, and then fold the tape around the edges of the slide, firmly pressing it on the glass surfaces. After you have finished, smooth the tape on the slide with the flat edge of a knife or scissors.

The slide binder is another method

Rephotographed from British Illustrated Weekly.

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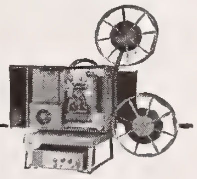

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of mounting slides. It consists of a ready mount into which the slide can be placed. The unit is made of paper with a flap having a gummed surface. Two pieces of cover glass, cut to fit the inside of the paper mount, are placed on either side of the transparency, and the flap is dampened and folded into place, sealing the assembly in one operation.

Before the film is placed between the glass, both glass and film should be cleaned as previously described. The slide number can be lettered on the outside surface of the mount.

A log book page could be neatly arranged to cover all needed information.

The log book should be provided with an index by subject heading, which would supply a ready reference.

If your library is a large one, you will find a descriptive index by picture number to be advantageous. Some pictures will fall under more than one heading in the index in your log book; so, the index will automatically provide a cross reference for slides that represent two or more headings—for example, a scene of Mother in the garden which might be indexed under both *Family Portraits* and *Garden*. Your notation of related shots on the pages of the log book itself will provide a further cross reference.

Overcoming parallax

[Continued from page 100]

In setting up the apparatus, the title easel should be parallel to the film, to avoid a keystone effect. Usually, the eye can determine whether this condition is present, but, if greater exactness is desired, a small block should be fastened to the top of the camera support, close to the camera, to fix it in one position relative to the support. A tack should then be placed on the support in front of the camera and in the vertical plane of the lens. Two more tacks are placed on the easel support, one at each side and at equal distances from the center of the groove. If the distances indicated by the strings (C, Fig. 3) are equal, and the title is centered in the viewfinder (the title easel being at the left of the groove for viewfinding), the easel is parallel to the film. (If the camera viewfinder has an adjustment for closeups, disregard this and set the viewfinder at infinity.)

After the title is centered in the viewfinder, the easel is pushed to the right as far as the groove will permit, and the title is filmed.

You may take care of vertical parallax by placing a removable strip of wood the exact thickness of the parallax in the groove, placing the easel on top of this strip. Then, center the title in the viewfinder, remove the strip, replace the easel and film the title.

Combined horizontal and vertical parallax may be corrected by a combination of the foregoing methods.

This same idea of parallax correction, by shifting the title holder, may be used on some factory built title devices.

The weight of the two supports, combined with the rubber feet, will keep the supports in position while you slide or remove the easel and press the camera button; but, to be on the safe side, one hand should steady the support while the other is used to move the easel or to press the camera button.

To place a title on the easel, first determine the center lines of the title wording and make small marks at each edge of the card where the center lines would be if they were actually drawn. Place the title card on the easel so that these marks correspond with the easel center lines and fix it in place by means of black headed thumbtacks at the corners. By this method, uneven margins are corrected, and it is not necessary to center the wording on the cards when you letter. The result is more pleasing to the eye if the horizontal center line of the title wording is placed a little below the horizontal center line of the easel.

Note that any size title may be used, from the smallest to nine by twelve inch title backgrounds, since the distance from the camera to the title is variable. This arrangement also permits making advancing or receding titles. If the easel support is placed with the groove away from the camera, a handy little stage is formed, which can be used for the animation of small model figures, the title or background being placed on the easel as usual.

The best means of illumination is by the use of two flood lamps placed in table stands, one on each side of the camera, at equal distances from the camera. The centers of illumination should be as near seven and three sixteenth inches above the table as possible. Make sure that no "hot spot" is present, caused by the bulb itself being reflected by the title surface. The remedy is to move the bulbs away from the sides of the camera until the reflection is no longer present.

Films you'll want to show

[Continued from page 110]

sound on film, black and white, running ninety minutes, is released by Post Pictures Corporation, 723 Seventh Avenue, New York City. Roland Young, Joan Blondell, Billie Burke and Patsy Kelly participate in this latest Topper comedy, in which the ghost of a murdered girl returns to catch the murderer.

Sound for school films

[Continued from page 104]

cuss what might be said about each scene. They can practice with the film so that those remarks by the commentator will be well timed to fit each sequence. You will have this group study commentators' remarks on professional films. Of course, the commentator will not talk while the audience is reading the titles, nor will he read the titles aloud. He will not tell what the picture makes clear, but he may add some extra interesting information. He may give dialog that would have been heard in a sound film.

You are going to put the commentator near the boys with the records, so that he can signal them when to fade for his talking. He can arrange silent signals; otherwise the microphone might pick up his whisperings.

A few well chosen sound effects would help. How about blowing a whistle as the football game is starting? Hammering on metal would be good for the scene in the metal shop. Only significant sound effects should be added, you know. You will have the whole group watch current professional films to see what sounds are given. Several pupils will enjoy securing "gadgets" to produce the desired sound effects. Such a book as *On the Air*, by John J. Floherty, will give some hints, if necessary.

The retakes are back! They do make a difference. Now for the rehearsals.

Grace's mother would not let her borrow that Heifetz record? Well, you cannot blame her, for it is an expensive one. Jumping Jupiter! The commentator has caught a cold in the head which makes him sound like Lew Lehr! He will never recover in time. It is a good thing that you had those trials. You will take Sam, whose voice sounded second best. The script is all written, so that it will not take him long to prepare.

You forgot to investigate whether the "mike" cord would be long enough to run from the socket to the booth! Curses! You will have to get a special extension, for it takes six strand wire. You should have made certain of all technical details long ago. Blessings on the head janitor; he always comes through—he has fixed it. Suppose that he had not been able to locate any extra wire!

But the auditorium is going to be used for a play rehearsal! You should have made special arrangements for use of the hall right after school. Well, you will wait an hour until the others are through.

The first rehearsal was terrible! You will have to get a different record for that section about the principal's office. The boys are not able to fade the records in and out smoothly; you hope that practice will make perfect. One of those jokes in the script sounded like a terribly old "gag"; Jane finally thinks of a substitute. You bet those figures about football will be boring to the girls; better cut those down.

The posters about the show look inviting. Those sandwich men walking around the cafeteria did attract a lot of attention. The radio announcement, a skit, did arouse interest. Those "stills," taken of various scenes while you were filming the movie, have caused a lot of comment. But will many pupils pay ten cents to come to the twenty minute show? You cannot compete with Hollywood; the local theatre offers a three hour show for fifteen cents. Will the principal give you a compassionate smile, which you know means no more such wild attempts? You never want to make another film anyway?

You don't fall asleep very quickly the last night. You dream that the projector refuses to function at the crucial moment. You have a nightmare in which you are entangled by miles of film which finally strangles you. You will never go through this again!

The final minute arrives at last, although you thought it never would. Oh, if you only had another day for more rehearsals! The commentator is horribly nervous! Everybody who worked on the show has a copy of the script. You glance at it again and think about a last minute change, but restrain yourself. You hope that Sam will not mispronounce the word "vaudeville" as he has done in almost every rehearsal. You hope that the president of the club, who is to make a few opening remarks, will not twiddle his fingers as he did so many times in spite of your coaching. You pray that the film will not break! Did reliable Jenny really pull every splice hard enough for a thorough test? You feel cold perspiration on your forehead.

All the crew are in their places. You rush about, looking for some final catastrophe. The crew's complexions look strangely yellow as you smile at them with bravado! The bell rings! Well, anyway, there is a good audience. Apparently everybody is eager to see himself or his friends on the screen. Do some think their next stop is Hollywood? Will they jeer or be polite if the thing is a complete "flop"?

In a daze you see William, the president of the club, walk on the stage. You see that Genevieve is in the wings, ready to prompt him if he forgets. You follow your copy of the script:

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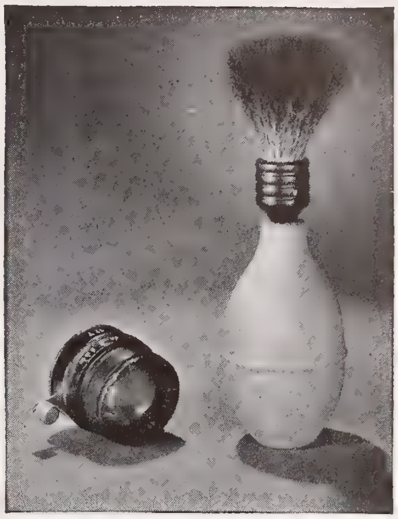

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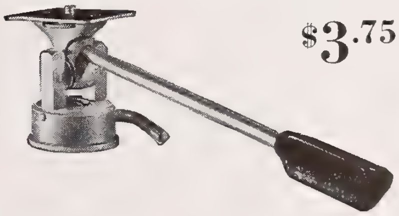

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"We hope that everybody realizes that a sixty dollar product made by amateurs in their spare time cannot equal the million dollar features of our distantly related, 'super colossal' Hollywood magnates. But we hope that you will enjoy seeing yourself and your friends on the silver screen.

"We sincerely thank all of you who so generously cooperated in this venture.

"And now, on with the show. Take it away, Sam."

Here is a portion of the script itself:

LIGHTS OUT (Earl)

TITLES:	SCENES:	MUSIC:	SOUND EFFECTS:	REMARKS:
(Tony and Lillian running projector)		(Paul & Tom)	(Mary & Ethel)	(Sam)
(1) Washington High School Headlines of 1941	Exterior views of school	(Paul) FADE IN—quite loud—Record of school song	Clock strikes eight	
(2) "And then the whining school boy—creeping like a snail, unwillingly to school"		FADE CONSIDERABLY		
	Pupils coming to school (slow motion)			Ain't it the truth, Willie Shakespeare. (Yawn) Ah, if it were only Saturday. Bed was so nice and warm.
		FADE OUT (Tom) FADE IN		
(3) Station WHS	Principal broadcasting announcements over public address system. Views of the apparatus.	Record—very soft *Tales of Hoffman*	Radio chimes	Well, it's time to wake up America. "Good morning, boys and girls. Today we shall run on a special schedule, as there is to be an assembly at eleven o'clock for the movie produced by the Photoplay Club. The following students will be given health tests during their free period: John _____"
		FADE OUT (Paul)		Fade out
(4) "Reading maketh a full man"	Library scenes	FADE IN softly, *Swan Song* by Saint-Saens		Do I see Albert Fox on the left, buried in two large books? He must be trying to do both his English and history assignments in one period. And there is studious Fred Abbott next to him, reading the comics in the newspaper. Oh! I suppose he did his work at home.
ETC. ETC.	ETC. ETC.	ETC. ETC.	ETC. ETC.	ETC. ETC.

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Closeups—What filmers are doing

With deep regret, Movie Makers announces the death in action on the Italian front of Pfc. Clark Walter Mills, formerly of Bronxville, N. Y. Mr. Mills was the first 8mm. filmer to place in the Ten Best selections, which he did in 1933, one year after the 8mm. system was introduced. His award winning picture was called *Design*, which ran 200 feet of 8mm. black and white, and it recorded the activities of his class at Brooklyn's Pratt Institute, where he was an art student. A former vicepresident of the Metropolitan Motion Picture Club, Mr. Mills was the founder and first chairman of the New York 8mm. Motion Picture Club, organized early in 1938.

There is something both appealing and pictorial in creative work done with the hand, as a pair of League members in widely separated points are currently finding out. In Rimouski, Quebec, Georges Gilbert, ACL, is busy on the production of *Working With Wood*, an 8mm. film which will picture the making of wooden toys, ashtrays, jigsaw puzzles and the like. Across the Atlantic, in Bradford, England, William H. Empsall, ACL, is turning his 8mm. camera on the procedures of brass casting, an ancient process which will be portrayed in modern form under the title, *Cast To Last*.

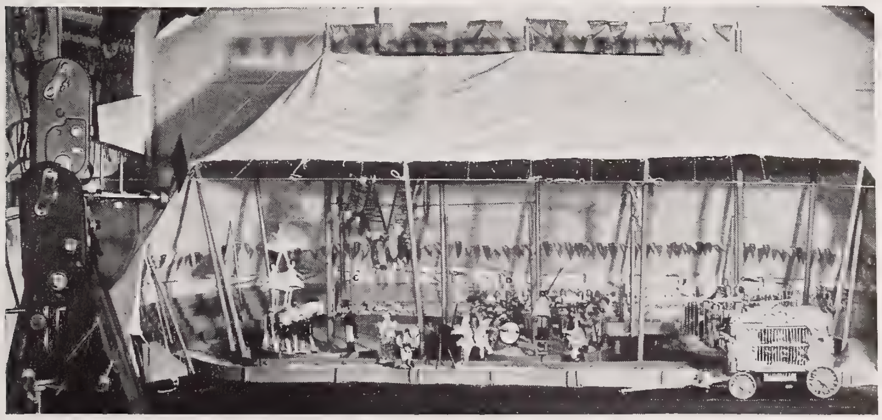
This story begins in 1936, when Eric J. Sparks (then ACL), of Northing, England, answered a Movie Makers advertisement by Jack Lewis, ACL, of Wichita, Kansas. Their exchange of letters ripened into a friendly and regular correspondence, interrupted only occasionally by the exigencies of war conditions. Then, some eight years later, each found himself in his country's army and—by one of those miracles—stationed within mutual reach of London. After prolonged negotiations, a rendezvous was arranged. But they were not to meet. The night before their appointment, Mr. Sparks was sent to a northern port and embarked for the Middle East.

When you consider that there are forty frames to the foot of 16mm. film—and therefore 4000 to each hundred foot roll—you begin to get some idea of the job Robert W. Harned, of Akron, cut out for himself when he started *The Greatest Little Show On Earth.* For the picture, a full fledged depiction of circus life, is composed of animated figures from start to finish. The Big Top, pictured below, is nine feet long, four feet wide and twenty seven inches high, while the figures vary from three to four inches in size. Mr. Harned, obviously a man with the long view of things, sees the finished production running around 1600 feet of Kodachrome and figures he'll have it in the can in another five years.

The next time you think our American processing stations take too long in returning your roll of film, you might give a thought to the plight of Brian A. Bennett, ACL, out in Perth, Australia. From a pre war service of twenty four hours in Melbourne (where Mr. Bennett was president of the Metropolitan Cine Club), he is now resigned to a wait of two weeks to two months on each roll. To be sure, admits Mr. Bennett (who is in training with the Royal Australian Air Force), we have none too good a parcels mail service here at "Land's End," the cadets' common name for their isolated base.

The Reverend Edward J. Hayes, ACL, of Union City, N. J., has recently been appointed to the Army Chaplain Corps. Lieutenant Hayes, who is in training at Harvard University, was the producer with his brother, Paul J. Hayes, ACL, of *The Holy Sacrifice of the Mass*, a Ten Best award winner of 1943.

• Set for *The Greatest Little Show on Earth*, animated film of miniature circus, being made by Robert W. Harned, of Akron, Ohio.



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■ ARE you selling your movie equipment now? We want 8-16-35mm. silent and sound projectors and 8, 16, 35mm. cameras. Lenses, photo equipment. Send complete details, price. "We buy for cash." MOGULL'S, 69 W. 48th St., New York.

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■ I BUY—sell—swap—rent S.O.F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

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■ EXCHANGE, Silent & sound pictures, also used sound features for sale, very reasonable. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn 21, N. Y.

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THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

Your Town—A Story of America, 1 reel, 16mm. sound on film, black and white, running 10 minutes; produced by the National Association of Manufacturers.

OFFERED TO: groups.

AVAILABLE FROM: National Association of Manufacturers, 14 West 49th Street, New York, N. Y.

Your Town—A Story of America pictures the growth of a typical American village. We are shown how the workers in an industrial community benefit by the success and progress of the factory that employs them.

A Guide to Good Eating, 1 reel, 16mm. sound on film, color, running 12 minutes; produced by the National Dairy Council.

OFFERED TO: groups.

AVAILABLE FROM: National Dairy Council, 111 North Canal Street, Chicago, Ill.

A Guide to Good Eating is a novel presentation that employs the unique use of color, light and animation to explain the basic principles of diet. Guide charts are personalized, and inanimate foods move about. The selection of food is the basic theme of this picture.

Steel—Man's Servant, 1 reel, 1600 feet, 16mm. sound on film, color; produced by United States Steel Corporation of Delaware.

OFFERED TO: groups.

AVAILABLE FROM: J. E. McGown, Advertising Department, United States Steel Corporation of Delaware, 71 Broadway, New York, N. Y.

Steel—Man's Servant shows war production activities and provides a vivid record of steel manufacture from mining of iron ore to various finished products. Narration is by Edwin C. Hill and music is by Robert Armbruster's orchestra.

High Over the Border, 2 reels, 16mm. sound on film, black and white; produced for the Coordinator of Inter-American Affairs.

OFFERED TO: groups *(service charge, fifty cents).*

AVAILABLE FROM: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.; 19 South LaSalle Street, Chicago, Ill.; 351 Turk Street, San Francisco, Calif.; 1700 Patterson Avenue, Dallas, Texas.

High Over the Border deals with bird migration. It is pointed out that birds play a large part in linking the Americas.

The Green Hand, 7 reels, 16mm. sound on film, black and white; produced by Sears Roebuck and Company.

OFFERED TO: groups.

AVAILABLE FROM: C. L. Venard, 702 South Adams Street, Peoria, Ill.

The Green Hand is based on the book of the same name by Paul W. Chapman of the Georgia College of Agriculture. It is the story of a negligent boy who surmounts his faults and becomes a good farmer and a good citizen under the guidance of F.F.A.

Sentinels of Safety, 1 reel, 16mm. sound on film, black and white, running 9 minutes; produced by Aetna Life Affiliated Companies.

OFFERED TO: groups.

AVAILABLE FROM: Safety Education Department, Aetna Life Insurance Company, Hartford, Conn.

Sentinels of Safety deals with accident prevention in the home. The different sequences emphasize the theme that in every household lurks a hazard that may be the eventual cause of serious injury.

Futurama, 1 reel, 16mm. sound on film, black and white, running 10 minutes; produced by General Motors.

OFFERED TO: groups.

AVAILABLE FROM: Department of Public Relations, General Motors Corporation, 1775 Broadway, New York, N. Y.

Futurama is a pictorial trip through the world of 1960 as visualized in the General Motors Futurama Exhibition at the 1939 and 1940 New York World's Fair.

SEATING THE LENS

If you buy a second hand lens, it is wise to send the lens and camera to the camera manufacturer so that the new lens can be seated properly. An optical bench is necessary for an accurate checkup. The second hand lens may be in perfect condition, but it still may be necessary to adjust its mount to fit your camera accurately and to give sharp focus.

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Amateur clubs

[Continued from page 103]

Inter-American Affairs, provided by Harry J. Lytle, ACL.

Fourth for Racine

Guided to their chairs by miniature "exposure meter" place cards, members and guests of the Ra-Cine Club, ACL, in Wisconsin, gathered recently in the Rainbow Room of the Hotel Racine for the group's Fourth Annual Dinner. Guests of honor were Erma Niedermeyer, ACL, from the Amateur Movie Society of Milwaukee, ACL, and William W. Vincent, jr., ACL, from the Kenosha Movie Makers Club. The screen program included *Hold That Lie, Please!*, by Mrs. Niedermeyer, and *Honey Harvest*, by Mr. Vincent. John R. Kibar was in charge of arrangements, with Jerome Meldgaard, Racine president, presiding.

Contest in Buffalo

Three films on 8mm. and three on 16mm. stock were submitted in the recent annual contest staged by the Amateur Cinema Club of Buffalo, ACL, with first award going to *Animal Antics*, an 8mm. black and white entry by Raymond Korst. Other place winners, in order, were *This Is October*, 16mm. Kodachrome by Edward Denny, and *We Plant a Victory Garden*, 16mm. color by William Morrison. The contest was judged by the consulting staff of the Amateur Cinema League.

Bulletin for Bell Labs

Movie Club News, an attractive four page bulletin reproduced in offset lithography and published by the Bell Laboratories Motion Picture Camera Club, ACL, in New York City, is the latest addition to the roster of cine club news sheets. Frederick Frampton is the editor. Bell officers for the current year are Joseph J. Harley, ACL, chairman; T. G. Fischer, secretary; J. C. Vogel, ACL, programs; H. L. Bowman, F. H. Graham, ACL, John R. Hefele, A. W. Horne and Mr. Frampton, committeemen. The club has announced an uncut film contest to conclude the middle of this month.

Flash bulbs in Brooklyn

If all goes well with the myriad problems which seem to beset editorial plans and production, you can expect to see members of the Brooklyn Amateur Cine Club, ACL, pictured in a coming issue of *Popular Photography* in connection with a story on substandard movies. Mildred Stagg, of that journal, and Eric Schaal, photographic contributor to *Life*, attended a recent Gadget Night meeting of the Brooklyn unit to gather data, it is reported in *Cine Vues*, club bulletin. Other guests at late Brooklyn gatherings have been Sidney Moritz, ACL, for a return screening of *Sternwheeler Odyssey*, and B. Erle Buckley, for a lecture on filming fundamentals.

Active in Utah

Members of the Utah Cine Arts Club, in Salt Lake City, continue to absorb both instruction and entertainment at the group's monthly meetings, held on third Wednesdays at the city's Art Center. Among the films seen at late gatherings have been *Vacation Time*, by Wilford Samuelsen, ACL; *Dinner Party*, by Mrs. Frank Thompson; *Rodeo Thrills*, by Jack Andrews; *Royal Visit, Halifax*, from the ACL Club Library; *Snow White and Rose Red*, by Theo M. Merrill; *Skiing*, by Norman Schultz; *Cougar Hunt*, by M. W. Robbins; *Christmas at Becky Schettler's*, by Becky Schettler, ACL; *The Amateur*, by Al. Morton, ACL, and Mrs. Morton. Informative discussions and demonstrations on movie making technique have been contributed by George Brigand, Virginia Smith, Vern Lunt and Dr. C. Elmer Barrett.

Minneapolis plans

Committee appointments have been made and plans are maturing for the annual Spring Show staged by the Minneapolis Cine Club, scheduled this year for May 5 at the Minneapolis Women's Club. William Block is general chairman, aided by the following: Earl Ibberson, ACL, film selection chairman, with John Flekke, Charles Carroll, William Nelson, Warren Reynolds, Steve Boyles and Russell Wood; Arthur Schwartz, film project chairman, with Dan Billman, jr., ACL, Ray Rieschel, Doctor Profitt and Mr. Hopkins. Leslie R. Olsen, ACL, will be in charge of the double turntables, while Stanley Berglund, ACL, supervises the ticket sale.

At Ingleside

War Department Report, an hour long 16mm. sound film reporting on the progress of the war to date, was the featured presentation at a late meeting of the Ingleside 8mm. Movie Club, ACL, in Texas. Other items seen by the nearly 150 members and guests gathered in the Community Building included a collection of Kodachrome slides taken of the Canol project in Alaska by Capt. W. H. Parsons, a former club member; Christmas films by T. E. Cole and Melvin L. Coston, and a talk by C. E. Tilley, recently returned from service with the Marine Corps in the South Pacific.

Elect in Denver

New officers for the year 1944 have been elected by the Bell Movie and Camera Club of Denver, as follows: A. R. Bowen, ACL, president; E. E. Frederick, first vicepresident; F. L. Brady, second vicepresident; J. W. Hidy, secretary; L. M. Butcher, treasurer; H. E. Repp, ACL, program chairman. Members of the Bell club have been busy with the production of a 16mm. Kodachrome picture, entitled *Serving Others*, which will depict benefits derived from social agencies in the areas of the underprivileged. The Messrs. Brady, Repp and Bowen are engaged on the project as director, cameraman and scenarist, respectively.

Philadelphia looks back

Inaugurating a program of request screenings of former club contest winning films, A. L. O. Rasch presented *The Big Show* and *Idle Days* at a late meeting of the Philadelphia Cinema Club. The pictures took first place in the club's contests of 1936 and 1937. On the same program, the members saw *Niagara Falls*, by Mr. Kenneck, and *Vacation*, by Mr. Coles. At an earlier gathering, William Bird, of Philip Ragan Associates, addressed the club on the subject of animation, illustrating his points with some of their late releases.

Seen at La Casa

Members of La Casa Movie Club of Alhambra, in California, continue to uncover a series of travel subjects, ranging from 35mm. slides to 8mm. Kodachrome. Seen at recent gatherings have been *Southern California*, by A. S. Litch; *Alaska and Return*, by R. Keilsmeir; *Western Scenery*, by C. L. Ritter; *Desert, Mountains and Sea*, by G. B. Baird; *The Old Home Town*, by Ralph Ingham; *The High Sierras*, by Robert Nemeth, ACL; *Carnival of Color*, by Frank Knaus; *Mt. Lassen*, by R. L. Johns. Mr. Johns has also addressed the club on *How To Make Closeup Pictures*, in which he discussed such matters as depth of field and the use of supplementary lenses.

Sydney aids V.A.D.'s

Working under the leadership of W. J. Foster Stubbs, selected members of the Australian Amateur Cine Society, ACL, in Sydney, set what must be a record in speedy production in their recent filming of the annual Voluntary Aid Detachments exhibition. Their picture of the day's event, completely edited and titled, was ready for screening by nine o'clock the same evening, at a mass gathering of the V.A.D.'s held at the Showground. J. H. Couch, E. J. Fox and G. Menon were the cameramen working with Mr. Stubbs on the project.

TIED BY TIME

GEORGE A. WARD, ACL

During your days in school, you were probably advised not to be a clock watcher. The advice sounds very well and may be in proper order for a limited number of people; but, for most of us, it does not hold. The majority of earthly mortals are born, live and then pass from this world amid a multiplicity of events and episodes governed mainly by the clock.

What has all this to do with one of the problems of the amateur movie maker, namely, unrelated shots? Maybe it will prove to be a solution; let us see.

Over a period of time, the average movie maker will store up a lot of footage that is disconnected—footage that is well exposed, well composed and having interesting subject matter. One is loath to toss such footage into the waste basket, yet he has no reason to use it.

So, let us drag in the clock at this point.

Take a dozen (more or less) of these unrelated shots and arrange them so that each successive scene is as different as possible. For example, should you have a clip of an ocean liner and another of a yacht race, do not run them together, but insert several clips between so that your individual subjects will be links in a variety chain. Tie all these clips together, using Time—using the medium of the clock—as the magic thread.

The picture might open with some suitable title relative to time, accompanied by the opening bars of a recording of the *Clock Symphony* by Haydn, played on your turntable.

For illustration, let us assume that you have a group of unrelated shots in your collection, something of the following order.

(1) A railroad train in motion.
(2) The exterior of a hospital.
(3) The exterior of a drugstore.
(4) Times Square.
(5) An airplane in flight.
(6) A scene in a radio studio.
(7) A view of some State prison.
(8) An ocean liner.
(9) A football game.
(10) A military parade.
(11) Children at play.

Well, that is enough—don't you think—to try to tie together? The next step is to look over the material and to prepare a script for a running commentary. Let your imagination have free rein in the preparation of the script and see what sort of *March of Time* you can turn out. Handle the narration in a serious or comic vein, as the spirit moves you.

Here is a suggestion on the foregoing listing of the dozen unrelated shots.

Music. *Clock Symphony.*

Lead title. *Have You The Time?*

Picture. A clock, showing the hands going around and around.
Voice. Through countless ages, man has been governed to a great extent by the dictates of the timepiece, be that timepiece the ancient sundial, the ponderous mechanism four stories high on the side of an office building, the burnished watch on a masculine wrist or the tiny and dainty watch that adorns a lovely lady.

Picture. A railroad train in motion.
Voice. The clock of the railroad dispatcher sent this demon of the rails on its run from New York to Chicago.

Picture. The exterior of a hospital.
Voice. Visiting hours are "time set" in these institutions.

Picture. The exterior of a drugstore.
Voice. Busy stenographers dash in here for that noontime "malted" and a sandwich and keep one eye on the clock.

Picture. An airplane in flight.
Voice. In among the dials and switches on the panel board, the pilot spots his timepiece.

Picture. A scene in a radio studio.
Voice. Split second time is all important in this business, and in every studio, control room, lounge—in fact, everywhere you look—you will see a clock.

Picture. A view of some State prison.
Voice. At the hour of midnight, the condemned man will walk the last mile.

Picture. An ocean liner.
Voice. They tell time by bells on these things.

Picture. A football game.
Voice. Throughout the stadium, we hear the voice of the announcer—"two minutes to play"; he gets this information from the official timer.

Picture. A military parade.
Voice. These soldiers walk in "March Tempo."

Picture. Children at play.
Voice. They had to wait until three o'clock before school was out.

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This valuable book is packed with information and it is simply written in an informal style. You will find it fascinating, and you may be sure that the information it contains is correct.

Membership also brings these services:

★ **MOVIE MAKERS** . . . Membership includes a subscription to MOVIE MAKERS monthly, which covers every phase of amateur and practical filming. Each month there are articles for the beginner as well as for the experienced movie maker.

★ **Technical consulting service** . . . Any League member can put his movie making problems up to the technical consultant, and he will receive prompt, detailed service.

★ **Continuity and film planning service** . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.

★ **Club service** . . . Those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen—will obtain full aid.

★ **Film review service** . . . You may send films to the League for criticism and review.

★ **Booklets and service sheets** . . . These are available to all members. Booklets are sent automatically, as published, to members who request them. Booklets now current are:

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- Featuring the family—34 pages
- Lighting personal movies—37 pages, *illustrated*
- Films and filters—31 pages, *illustrated*
- Building a Dual Turntable—30 pages, *illustrated*
- Titling Technique—31 pages.

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★ **Film Exchange** . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

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Mar. '44

Washington film news

[Continued from page 90]

should result also in more and better utilization of existing projection facilities and a wider distribution of the films already available.

We should like to editorialize for just a moment. We reported a few months ago that the OWI movie bureau, bureacratically speaking, was virtually a corpse. With its production functions taken away by Congress, with its distribution facilities limited to prints for which some other agency would pay, with its staff reduced and its budget for the year cut to a meager $50,000, it looked as if rigor mortis would set in at any moment. Instead, the "corpse" revealed only a sort of chronic anemia and continued to do its best to fight for something it believed in—the motion picture as the most potent informational force in existence. Its efforts, as evidenced by things like the 16mm. use and distribution conference, have been sincere and untiring. The whole picture reminds us a little of the stories we hear of soldiers who continue to fight after they have been seriously wounded. If it is possible to speak of a government organization as heroic, we should like to suggest that this one comes pretty close to it.

News of the industry

[Continued from page 105]

Wonderlite production The Wonderlite Company, West Orange, N. J., expects to announce early resumption of production of Wonderlite Photo Lamps. This company has been engaged in war materials production exclusively for the past two years. Dealers will be notified as soon as the new line is ready for distribution.

Projector projects Thirty five experts from the film industry and the armed forces recently met with General Electric engineers at G.E.'s Nela Park, Cleveland, to devise a 16mm. sound motion picture projector for military needs. It is expected that the specifications drawn up at this meeting will be adopted at a subsequent meeting slated for the near future.

Norwood meter booklets The Photo Research Corporation, 15024 Devonshire Street, San Fernando, Calif., has recently published *A New Approach to Exposure Control*, by Captain Don Norwood. The booklet explains why the Norwood Exposure Meter was designed, what the design theory is and what the meter will accomplish.

Here's some light on the subject . . .

When materials and man-power again permit the production of home movie cameras and projectors, you can count on Revere for the finest in 8 mm equipment. The new Revere instruments will have many improvements that reflect Revere's leadership in engineering, yet will retain the time-proved basic principles that won such wide-spread preference for equipment bearing this famous name.

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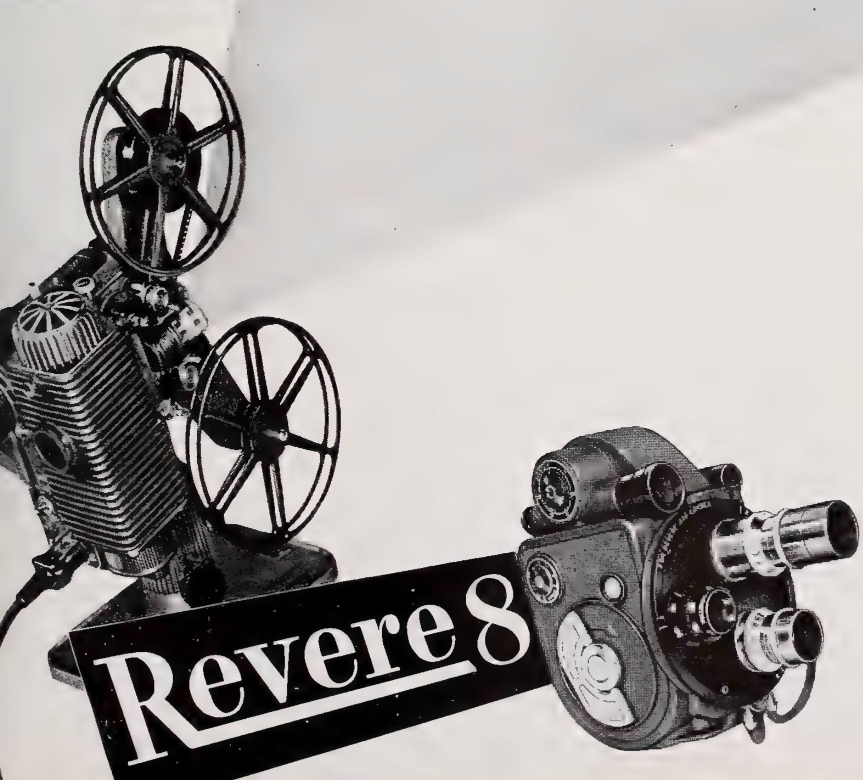

WHAT IF THE DUCK COULD SHOOT BACK!

Ciné-Kodak Film and Magazine help take the "guess" out of aerial gunnery and bring our flyers back alive

If the hunter doesn't get his first duck, what's the difference? But suppose the duck were shooting back!

In the life of every one of our young flyers comes that first terrific moment. And in that first fight, our flyer overcomes his greatest hazard. If he gets his "duck"...

When Ciné-Kodak Magazine, with its 3-second loading, was invented, nobody ever expected it to help teach our pilots to shoot.

Kodak assisted in adapting it. The gun camera, which employs it, uses the same Ciné-Kodak Film in the familiar magazines that you use. It shows our fighter pilot in training how he's shooting... why he missed. His training continues until he doesn't miss any more. He goes into that first fight with some of the cool, calculating skill that means "veteran."

When equipped with the gun camera, he comes back to his home field or flight deck with the visual record of air combat—evidence that he is on his way toward being an ace...

REMEMBER THE "FLYING TIGERS"?—how that single squadron of crack Army, Navy, and Marine volunteers in China, desperately short of spare parts and fuel for their patched-up, obsolete planes, piled up the incredible total of 497 Jap planes—a ratio of 34 to 1? Theirs was a stern example for us at home. BUY MORE WAR BONDS.

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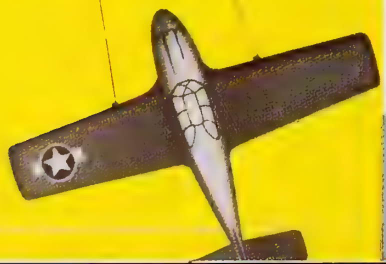
"*The percentage of improvement noted in actual combat gunnery due to the use of these gun cameras is amazingly high.* That this training produces superior results in combat is a tribute to those responsible for the perfection of both the training program and the training equipment."



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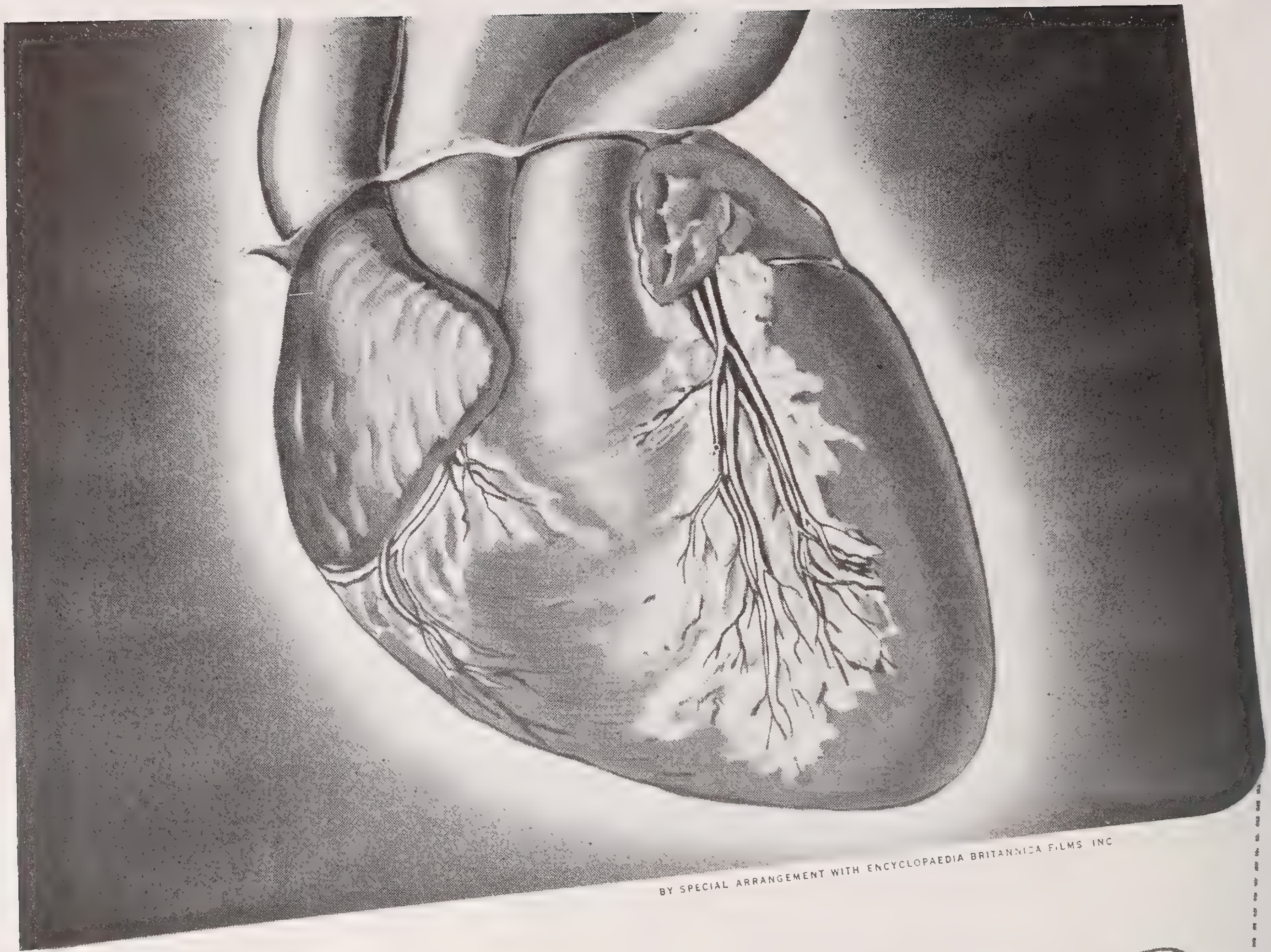

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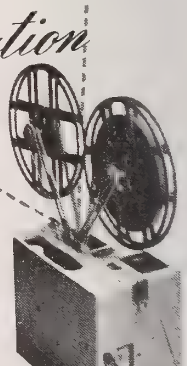

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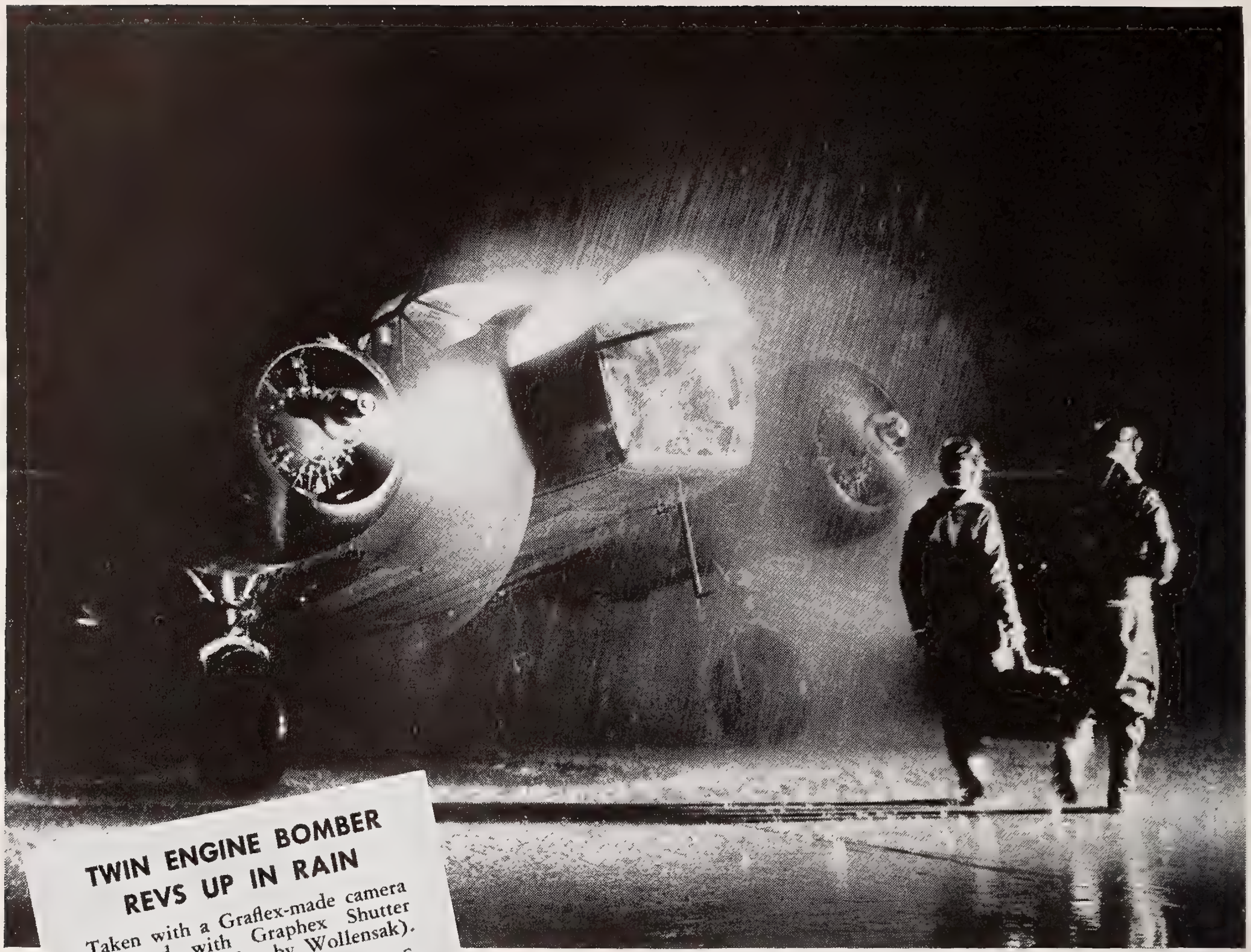

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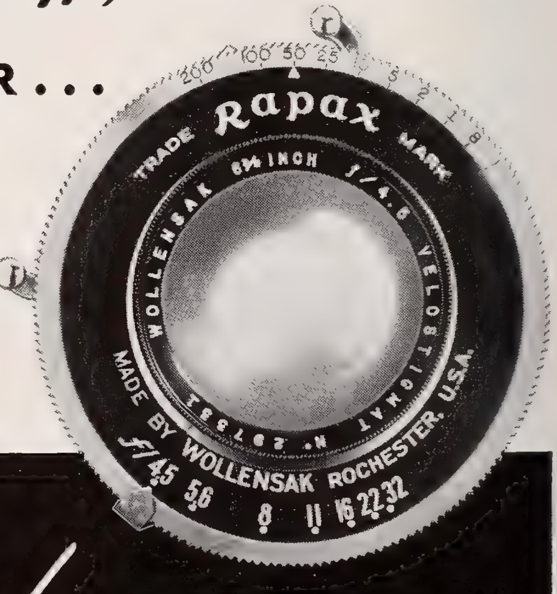
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MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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• **ON THE COVER:** Kodachrome courtesy Union Pacific Railroad, filmed by V. H. Hunter, ACL

ARTHUR L. GALE,
Editor

R. I. Nesmith and Associates

JAMES W. MOORE
Continuity Editor

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SECOND HAND PRICE CEILINGS

ROY W. WINTON, ACL

EFFECTIVE April 6, 1944, used cinematographic and photographic equipment can be sold by anybody within the continental limits of the United States only at or under governmentally fixed maximum prices, according to the provisions of directions from the Office of Price Administration of the United States, known as "Maximum Price Regulation No. 516—Used Photographic Equipment — effective April 6, 1944."

In a press release, issued by the Office of Price Administration March 6, that office declares,

"The regulation covers all sales of used photographic equipment to consumers, including sales by consumers, and includes still and movie cameras, movie projectors and such accessories as lenses, range finders, enlarging easels, developing tanks and tripods."

The press release further says that "while uniform, the new prices, effective April 6, are at the general national levels in effect during March, 1942." It continues with an explanation of the procedure to be followed in placing used cine and still goods under price ceilings.

"Dollars and cents ceilings on both Class I and Class II camera merchandise are listed for approximately 200 models of still cameras, thirty types of movie cameras, twenty projectors, thirty five enlargers, fifteen exposure meters and fifteen still projectors. All other used photographic items are to be priced under the formula provided.

"Class I equipment (reconditioned articles in first class operating condition) must sell for no more than seventy five percent of the March, 1942, ceiling price of the new article. Class II equipment ('as is' articles) must sell for no more than thirty three and a third percent of the ceiling price of the new article.

"A thirty day guarantee of free repairs and replacement of defective parts must accompany all Class I equipment. Class II articles need not be guaranteed."

Since this new regulation covers not only sales made by retail cine and photographic dealers, but also places individual sellers under strict price control, I am writing this discussion of the regulation and am appending extracts from the OPA list of various price controlled used items that will interest movie makers. The discussion and list do not cover still photographic matters, except as they may be incidental to the situation as it concerns movie goods.

First, it is highly advisable, if you intend to buy or sell cine equipment, either as a retailer or as an individual, to secure a copy of the regulation, the correct title of which is quoted in the first paragraph of this article. You might try your regional office of OPA, if you know where it is. If you do not know its location or cannot get from it a copy of the regulation, apply to Chester Bowles, Administrator, Office of Price Administration, Washington, D. C. If you cannot get a copy from him, apply to the Superintendent of Documents, Washington, D. C., for information as to the cost of the regulation.

Since this procedure will take time and since, even with the lavish printing operations of the government, it is often difficult to get copies of important regulations, the observations of the writer are given here for the benefit of MOVIE MAKERS readers, with the obvious warning that they are his opinion of a regulation, and not the regulation itself, which is too long to be reproduced in this magazine.

The regulation begins by defining the two classes of used goods. "An item of used photographic equipment," it says, "is a Class I item if (a) no part is missing which is necessary to make it fully useful and (b) it is in good working condition and can be used by the consumer for the purpose intended without further repairs. An item of used photographic equipment is a Class II item if it is not in Class I."

The regulation does not cover new equipment which has been bought and returned later, unused, and the full purchase price of which has been refunded. Goods of this type remain new goods and are covered by price regulations applying to new goods.

The regulation specifically defines who is a seller in this paragraph. "This regulation covers all sales to consumers of used photographic equipment by any person to any other person including sales by consumers who are selling their own photographic equipment to other consumers, as well as sales at auction."

This regulation affects only *maximum* prices, or, in the new lingo, "ceiling prices." Prices lower than the ceiling prices may be charged, demanded, paid or offered.

The dollars and cents prices in the lists in the regulation cover your problem only in part. In the first place, according to the language of the regulation, "any tax upon or incident to the sale of any item of used photographic equipment imposed by any statute of the United States or statute or ordinance of any State or subdivision thereof may be added to the ceiling prices established by this regulation, if the tax is quoted and billed separately."

Since accurate information concerning the taxes imposed by the federal statutes alone is a matter that might stump the intelligence of a whole courtroom full of "Philadelphia lawyers," and since the multiplicity and complexity of State and local taxes are such as to make any discussion of them impossible here, the tax phase of the new maximum prices for used goods is not made a part of this article. Cine dealers either know what these taxes are or have been engaged in long and arduous conferences in an effort to find out. Individuals who wish to dispose of used cine goods are well advised to consult dependable dealers who will give them the best advice they have.

While only a fraction of the wide range of cine items appears in the dollars and cents list, every piece of used equipment must be sold according to the new regulation. The question of what to ask for the non listed equipment that you would like to see serving in the war effort more actively in somebody else's hands is one that requires a sharp pencil and a fat pad of paper. Here are the directions of the regulation:

"SEC. 5. *How to determine your ceiling price for items of used photographic equipment not listed in section 4.* The ceiling price for all items of used photographic equipment except those listed in section 4 shall be determined in the following manner:

"(a) First, you must find the price of a new article (which is the same as or similar to the used article which you are pricing) according to the rules in section 6.

"(b) Second, you must find the class in which the used photographic equipment belongs. (Class I or Class II, see section 1.)

"(c) You then find your ceiling price which is either three quarters or one third of the price of the new article, depending upon the class in which the used items of photographic equipment you are pricing belongs."

Here are the portions of the Section 6 that concern individual sellers, who are not cine retailers.

"(d) *Rule 4.* If you do not have a similar article new in your own stock or if you are a consumer selling your own equipment, find the retail selling price in March, 1942, for the same item new in the same shopping area. (Shop-

[Continued on page 154]

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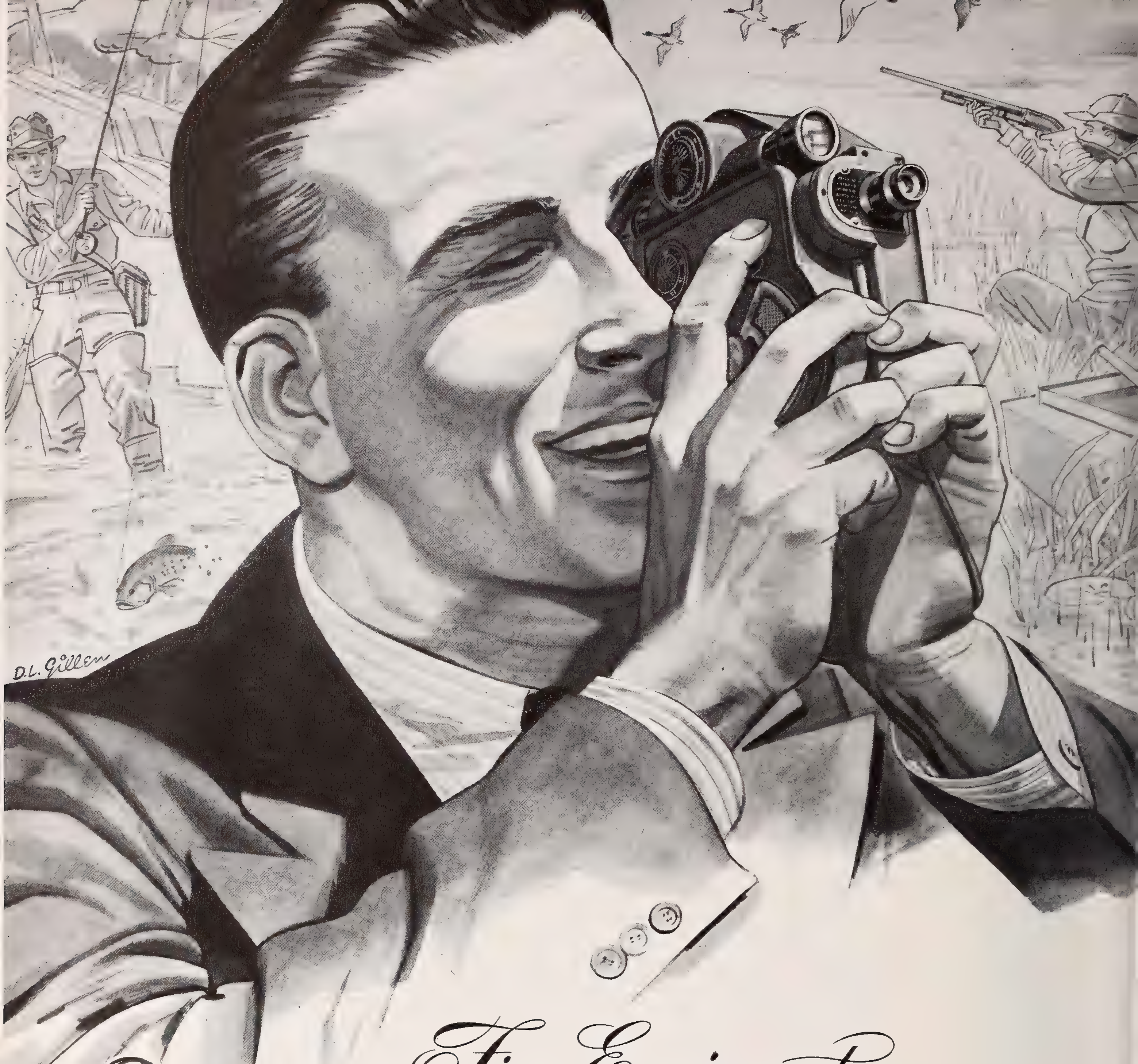

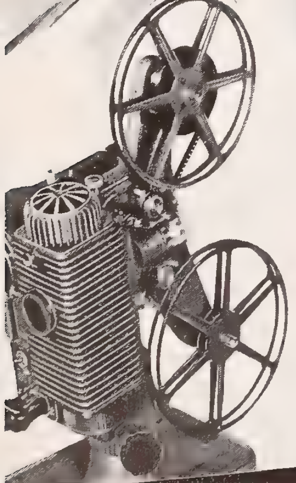

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THE PIONEERS

MOTION picture amateurs can find reason for much pride in the remarkable development of substandard films as practical tools in so many serious fields. This development came as the direct result of amateur interest, amateur experiment and amateur application.

When movies were made available to everybody with the introduction of substandard films and equipment, the general comment in the press predicted a national epidemic of Hollywooditis, with local movie colonies springing up all over the land. But the wisdom of Hiram Percy Maxim, Founder of the Amateur Cinema League, saw further than the jocular news writers. In the first number of this magazine, published in December, 1926, Mr. Maxim wrote:

> "And so, instead of amateur cinematography being merely a means of individual amusement, we have in it a means of communicating a new form of knowledge to our fellow beings—be they where they may upon the earth's surface."

From the very first days of personal films, amateur movie makers have seen the wider possibilities of their medium. The files of Movie Makers record the steady and patient progress of individual filmers in self expression of all kinds—entirely personal family records, travel diaries, business aids, practical tools, propaganda. It has been the amateur—the lover of the medium—who has pushed its employment into new fields. He can now be well satisfied with the broad service of substandard filming and non theatrical movies.

The present practical employment of non theatrical movies is so amazing in its scope that ready prophets are at hand who tell us that substandard films will, in future, be taken out of the amateur's hands. These prophets are evidently persons who belittle amateur ways and amateur effort and who bow down before mass bigness and regimented production. To them it is inconceivable that, once industry, science and education have learned the usefulness of non theatrical movies, there will be any place at all for the individual and independent practitioner.

Without discussing the rightness of these prophecies, one thing can be said. If ever the amateur freedom, the amateur adventurousness and the amateur enterprise depart from substandard movie making, the essential life will also have gone from it. Motion pictures are a method of saying something. If they are ever deprived of the vital force of individual expression and if they are compressed into mass patterns, their health will have disappeared.

Notwithstanding the temptation to follow the ways of bigness and conformity, non theatrical films will serve best if they stick to their true nature as expressions of individuals, expressions that may find a large audience but that insist upon their freedom to be themselves, unregimented and not dominated by any cut and dried pattern. So they began, as amateur movies, and so they should remain, however widely they may serve.

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographc technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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Jewels
of the
Sea

FILMING SEA SHELLS

Maker of honored movie tells how he planned and shot it

WILLIAM W. VINCENT, jr., ACL

ON A WINTRY Saturday in February (before rationing), we locked up the house and started on our annual vacation trip to Florida. In the car, in an easily accessible spot among the suitcases, was the case containing my 16mm. magazine camera, a direct viewfinder and one half inch *f*/2.7, one inch *f*/1.9 and four inch *f*/2.7 lenses.

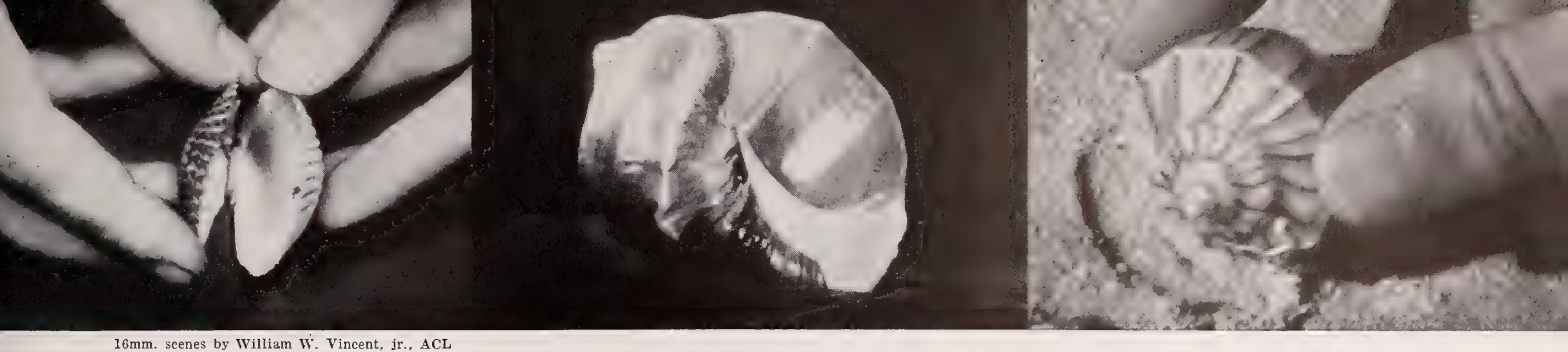
In my mind, I had planned two pictures. The first was to be a vacation picture of family interest and the second was to be my entry in our annual club contest, still half a year away. For the latter film, I had picked sea shells as the subject because I have been interested in collecting them in an offhand way since childhood.

As sea shells are few and far between in the part of Florida to which we ordinarily go, I planned to reserve the last two days of our vacation specifically for the purpose of visiting Sanibel Island, almost world famous for sea shells. During these two days, it would be necessary to shoot all the footage I needed, and the shots would have to be good because I should not see them on the screen until I reached home, some 1500 miles away from Sanibel Island. Retakes were out of the question.

Of course, general scenic shots of the seashore and similar locations could be taken at any time during our stay in Florida and could be used in either picture wherever needed. I took plenty of this kind of footage, including sunsets and so forth, as the opportunity presented itself. Some of these were taken on Type A Kodachrome without the filter for unusual effects.

At Sanibel Island, we were all so excited over the quantity and variety of beautiful shells on the beach that movie making was forgotten entirely. About three hours before time to catch the last ferry boat to the mainland, I woke up to the fact that, if I was to make a picture, I had better get started.

As you must have guessed by now, I had no script to work from, but I did have a fairly clear mental picture of what I wanted. Working as fast as possible, I took shots of my family gathering shells and shots of other shell collectors. I took several closeups of shells on the beach, with the surf washing in among them, using



16mm. scenes by William W. Vincent, jr., ACL

• **Frames on opposite page and above and below are from *Jewels of the Sea*, beautiful color movie of sea shells, described here by producer.**

my four inch lens. While I had the four inch lens on the camera, I noticed some picturesque shore birds close by and took a shot of them which happened to work into the film very well. On the beach, the light was very intense, and the meter called for *f*/16 and, in some cases, even *f*/22. However, I ignored these readings, as I had previously proved to my own satisfaction that the advice never to use stops smaller than *f*/11 with Kodachrome was completely correct.

Two weeks later, at home, I was running through the processed film for the first time. In general, I was happy about the results.

Following my usual practice, the first thing I did was to cut out all absolutely unusable footage, such as perforated ends, some experiments that were failures and a fine shot of the inside of the glove compartment of the car, on which, fortunately, only five feet of film were exposed before the camera ran down.

I next removed all the shots that I thought I should need for my seashell picture and spliced them together.

After running through this film again to refresh my memory, I developed the following general outline.

Title: *Jewels of the Sea.*

Opening shot. A shot of the surf.

Foreword. A printed foreword introducing the subject of the film.

Section 1. The sea; sea shells and how they are collected.

Section 2. At home; preparation and classification.

Section 3. Examples of the various families of shells (from my collection).

Section 4. Jewels of the sea (the most beautiful shells).

Section 5. The sea again.

The end.

This outline follows one of the well known formulas in moving pictures—that of coming back, at the end of the picture, to the very thing with which you started.

The shots necessary for sections one and five I already had. The shots for section two were quickly and easily made. But sections three and four required more thought. These sections would constitute over half the film, and, as sea shells are inanimate objects, I might end with a very dull and uninteresting series of still pictures if I did not use good judgment.

I went to work on section four first. I purchased a square yard of blue velvet at the local dry goods store and draped this over several books placed on a card table. Picking out the most beautiful shells in my collection, I arranged these against the blue velvet as artistically as I could. My lighting setup consisted of two No. 2 Photofloods in reflectors, set to furnish a basic lighting, and one baby spotlight, to furnish high lights. In most cases, the baby spotlight was used for back lighting; that is, it was placed somewhat behind and to one side of a shell and, in one case, was less than twelve inches away from the shell.

I used a four inch telephoto lens for two reasons. First, it gave better perspective than

[Continued on page 160]

By
W.W.Vincent Jr.

FILMING AMPHIBIOUS TROOPS

Academy award winner tells how it was done

RUSSELL T. ERVIN, FACL

SWIMMING is one of America's largest participant sports—but, unfortunately, there are not or were not enough good swimmers entering the armed forces to start the men out on amphibious warfare without considerable training periods. Most of the elementary and precautionary training ideas had been covered by Grantland Rice Sportlights in various reels and subjects, before the Amphibious Command was organized.

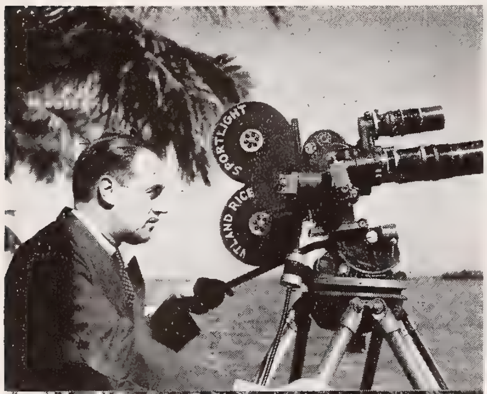
It was thought that there must be enough advanced work under difficult jungle and stream conditions to make an interesting Grantland Rice Sportlight release under simulated combat conditions, showing men making themselves very familiar with swimming under difficulties. Also, it was desirable to show how jungle waters, as well as deep sea waters, could serve as a protection under certain conditions, instead of a complete hazard.

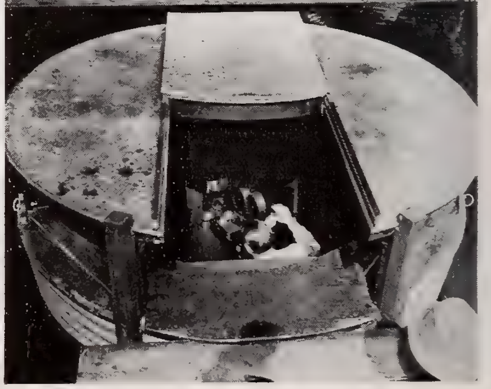
We visited the headquarters of the Amphibious Training Battalion on the Gulf of Mexico, and, after a conference with the Commanding General, three officers were assigned with about thirty five men, to work out a large number of tentative, interesting ideas. At our suggestion, it was agreed that the best place for producing the picture was near the military post at a location called Wakulla Springs. Here we had very clear water for sub surface filming, and, the location being a private area, we could control all the activities. Also, an excellent underwater photo tank and necessary boats and floats were available. Newton Perry, the manager of the Wakulla Springs Lodge, and no doubt the country's most versatile swimmer and an excellent instructor, made anything on the spot available for our use, as well as his own services.

After a number of conferences, a long list of the various sequences was made and a tentative filming schedule prepared. Then a

[Continued on page 168]

Grantland Rice Sportlights





• Shots of the production of *Amphibious Fighters*, Academy award winning "short." Upper left, author and cameraman of the picture. Note tank for underwater filming.

THE MARINES RECORD THEIR FIGHTS

Noted war correspondent gives special report on Southwest Pacific filming

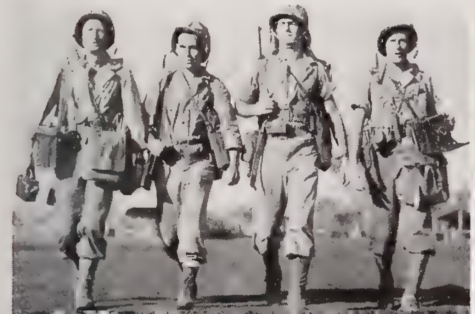
LEWIS B. SEBRING, jr., ACL, *War Correspondent for the* New York Herald Tribune *in the Southwest Pacific Area*

HAVE you ever wondered how the battle movies that you see in the newsreels and on your home movie screens are taken? Are you interested in some of the equipment that these camermen use? Would you like to know some of the problems that these cameramen face, and something about the cameramen themselves?

I had often wondered about these things myself, as for two years I went about through the battle areas of the Southwest Pacific, seeing the newsreel and Army cameramen at work, but I never had had the chance to pin any of them down long enough for definite answers. Finally, on a recent visit to Cape Gloucester, New Britain, where the United States Marines landed on December 26, I found myself quartered in a tent with all the Marine combat cameramen attached to the Marine unit that had made the landing, and one rainy day I told them that a "mass interview" would be held that afternoon and that I expected them to tell all for the benefit of movie amateurs back home, among whom I am proud to include myself.

The thing turned out better than I had ever dreamed,

[Continued on page 169]



Official U. S. Marine Corps photographs

• **Marine Corps cameramen and what they film. Upper left, four filmers ready for action; man on left, Technical Sergeant Albert F. Monteverde, of Los Angeles, is mentioned by Mr. Sebring in his article. Other official U. S. Marine Corps photographs show the kind of scenes that make up film record of that branch of the country's fighting forces.**

EW YORK CENTRAL
YORK CENT

16mm. scenes by Frederick G. Beach, ACL

• Scenes in *The Steam Locomotive*, story of maintenance and capabilities of the Hudson type locomotive, produced by Motion Picture Bureau, Public Relations Department of the New York Central System, ACL.

PRACTICAL FILMS

The non theatrical movie as used for various purposes

DONALD MAGGINI, ACL

NEW RAILROAD PICTURE

The Steam Locomotive is second in a series of 16mm. sound films produced by Frederick G. Beach, ACL, supervisor, Motion Picture Bureau, Public Relations Department, of the New York Central System, ACL, and recently released for general distribution by that company, to spread information on the "behind the scenes" activities involved in railroading. The Hudson type locomotive is the chief subject of the film, and its construction, operation, maintenance and capabilities are clearly explained. The action of the automatic stoker, air brakes, water scoop and other mechanisms is shown in detail, and an animated sequence explains the principles of steam production and the manner in which the steam moves the engine.

Impressive scenes showing magnificent trains in action precede the scenes that depict service and repair in the roundhouse. Exceptional shots taken in the cab of the locomotive and from moving trains adjacent to the engine conclude this twenty two minute film. For distribution information, see *Free Film Reviews.*

INTERSTATE FILM PRODUCTION

The Visual Aid Training Department of Interstate Aircraft, in Los Angeles, has produced ten 16mm. motion pictures covering aircraft repair, wood working, glue mixing and the "hot dope" process. The film producing unit is under the direction of J. P. Doherty, and the members of his crew are R. H. Hempstead, technical assistant, Phil Cantonwine, cameraman, and Diana Toler, script girl.

Interstate training films are used in the company's own plants and are also supplied with accompanying manuals, to all subcontractors and to the Bureau of Aeronautics of the United States Navy. They are distributed only with Navy approval.

THE FORMICA STORY

The Formica Insulation Company, in Cincinnati, has released a forty five minute, 16mm. sound motion picture produced by Films of Industry, New York City. Filmed in color, under the direction of Charles De Laska and narrated by Ed Herlihy and Stanford Lewis, *The Formica Story* tells how laminated plastics are made and how the material is used in mechanical and decorative application.

Formica began the manufacture of laminated plastic in 1916 and has developed and perfected this product in the years that followed. The picture begins with a factual account of the product's history which serves as an introduction to the rapidly moving story that describes how Formica is made. The resistance of the material to heat, cold, moisture, high frequency currents, corrosion and stress and strain is established before the methods of manufacture are shown. Scenes in the factory include those that explain the impregnation of paper, cotton, asbestos, glass and wood with thermo setting resins and curing these laminations into homogeneous sheets, tubes, rods and molded forms. Application of hand skills and streamlined mass production machining, together with working methods, provide interlude sequences in the film.

Formica is a versatile plastic that has become a vital material in manfacturing products for aviation, electronics, industrial equipment and architecture. *The Formica Story* is available now for meetings of engineers, executives, employee organizations and educational institutions.

[Continued on page 163]

Photographs by Dick Whittington

• Visual Aid Training Department of Interstate Aircraft. In picture at left, a script conference is in session; left to right, R. H. Hempstead, technical assistant; Phil Cantonwine, cameraman; J. P. Doherty, director of the department; Diana Toler, script girl. Middle picture, a narration rehearsal; at right, shooting an interior scene.

NANTUCKET
A Chapter From
Early America

RUSSELL PANSIE, ACL

IT WAS the idea of making a movie savoring of the sea that took me to Nantucket. The very name of the island had always conjured up in my mind a place rich in sea lore, a quiet seacoast, with picturesque fishing fleets and vestiges of old windjammers, a vanishing legacy of the golden age of whaling.

We docked at Nantucket one rainy morning, and immediately I set out with notebook and pencil to scout the place. I soon discovered that my original idea of a sea picture would be subordinated by some other motif; for here, intact, was a town of the 1840's, where the compromising term "restoration" was unheard of. Cobblestoned streets, imposing houses of wealthy whaling captains, quaint cottages weathered to a dove gray and great elms. Here was history, and, before I exposed a foot of film, I decided to name my picture *Nantucket, A Chapter from Early America.*

But the exultation was momentary, for it soon became evident that it was not going to be easy to transfer the idea to film.

On the boat, I had been reading Samuel Chamberlain's *Camera Impressions,* about the island, and in it was one disconcerting piece of information. In speaking of Main Street, he had pointed out that almost every Nantucket Street was marred by intruding telephone poles.

I found to my consternation that the facts were not overstated at all and that, in addition, a maze of wires and cables on the poles as well as transformer boxes were ever ready to "muscle in" on choice composition. Furthermore, the season was at its height. The town was overrun with automobiles and summer visitors—certainly not the material to enhance "period" atmosphere. The cars and people were transient, however, and the difficulty could be overcome by return visits. The poles and cables were static, the real problem. Regardless of the camera viewpoint, they seemed always to be in

oblems met in ne record of gone scenes

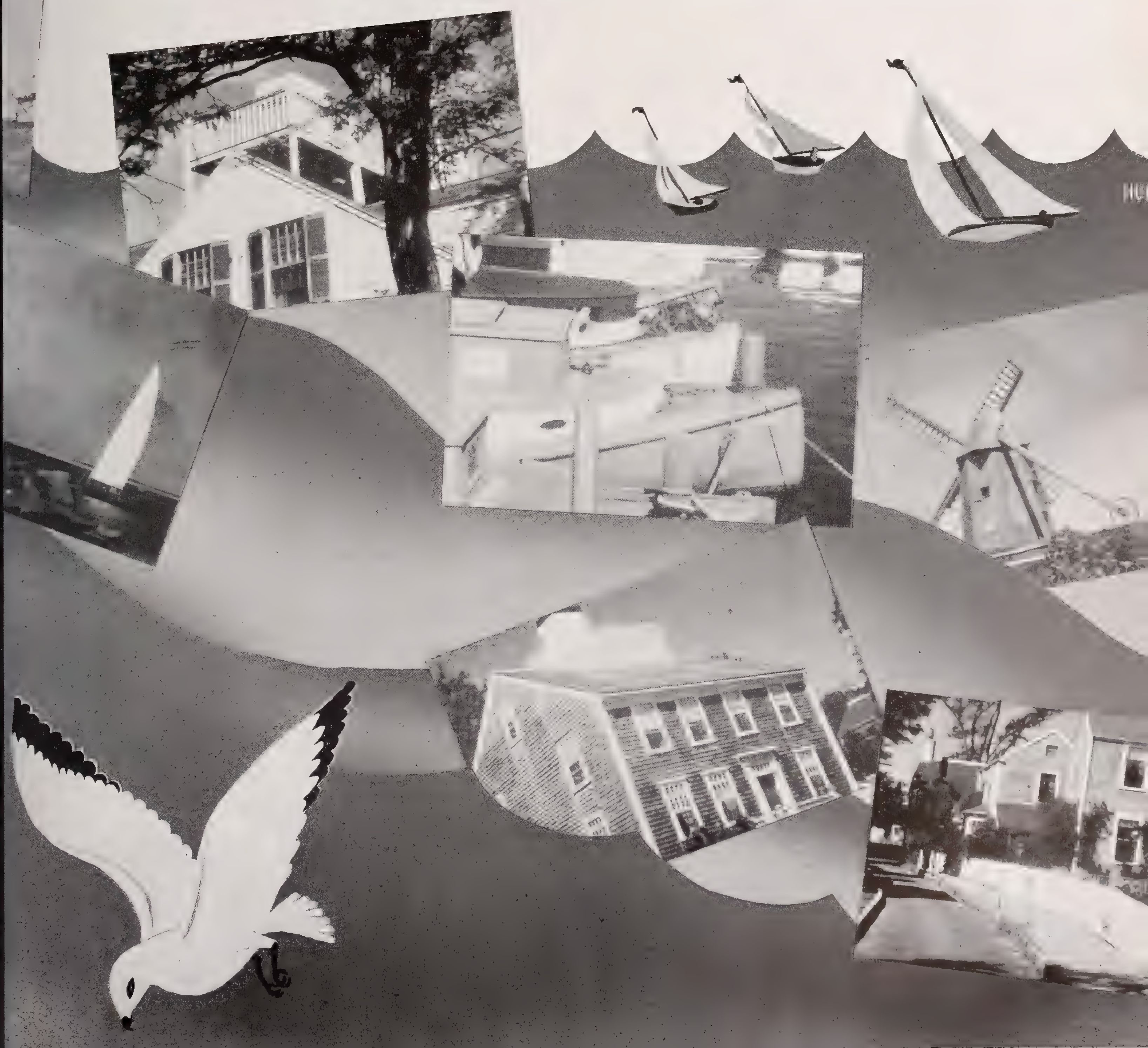
evidence, cropping up as unwelcome framers in the best compositions, the cables snaking like ugly scars across the columned facades of the stately mansions along Upper Main.

I returned from my scouting trip thoroughly disheartened, ready to take the next boat back. The innkeeper agreed that what I sought looked to be extremely difficult at this time of the year and suggested that I return in the fall, when life on the island had returned to normalcy. I then talked with Miss Wyatt, of the Natural Science Department at the Maria Mitchell house. She was sympathetically interested, regretted the anchronisms and suggested other approaches. She spoke enthusiastically of the harp of the winds, the "hidden forest," the trails along the dunes, the views from Altar Rock, the absorbing weirdness of the moors, the boggy solitudes of the salt marshes, the legends of Hawthorn Lane and the rose bowered hamlet of 'Sconset. I should reconsider, she thought.

On the way back to the inn a crusty old sea captain became interested. He set about convincing me that Nantucket was a place of realities and that the picture I had in mind was utterly impossible. This was a challenge, and a challenge is an incentive. I decided to stay.

That night, I pored over maps and charts, endeavoring to hatch out a theme for my picture. By three o'clock in the morning, the problem had resolved itself. The idea of capturing the atmosphere of life as it was lived a century ago was obviously the most difficult, nevertheless the most intriguing; so, I chose it, in spite of the difficulties I knew I should meet in finding scenes free from the overhead wires.

The morning dawned on one of those superlatively bright days of almost unbelievable clarity which occur with sudden frequency along the Cape Cod coast. I was out early to get scenes which would be improved by a blue sky and shots of the shady nooks along Upper Main Street. But the going was painfully slow. Almost invariably, the ubiquitous pole would loom up in the finder, and imposing old mansions [Continued on page 166]



AMATEUR CLUBS ★ ★ ★

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Jules Fulop

• **Erma Niedermeyer, ACL, receiving orchids and a roll of Kodachrome from Norville Schield, ACL, president of Amateur Movie Society of Milwaukee, ACL.**

Hansen at Washington SAC Several hundred members and guests of the Washington Society of Amateur Cinematographers, ACL, crowded the auditorium of the capital's Mount Pleasant Library at a recent meeting featuring the Kodachrome travel films of John V. Hansen, ACL, vicepresident of the Amateur Cinema League. Mr. Hansen presented the latest additions to his series, *The Glory of Our National Parks*, and addressed the club on problems of color filming. Other recent guests of the Washington SAC have been J. Donald Sutherland, ACL, with a screening of *The Golden West* and *The Beauties of Washington;* Harvey Rockwell, of the Weston Electrical Instrument Corporation, speaking on *Exposure Meters and Their Use;* Chester Glassley, 1940 Maxim Award winner with *The Will and The Way*. Mr. Glassley is now stationed in Washington at the Navy Bureau of Personnel.

H. Sonnemann, ACL

• **Cast of *Lend Me Your Ear* and the producer at recent Midwest premiere of *Lend Me Your Ear*, staged by Amateur Movie Society of Milwaukee, ACL.**

Louisville expands After three years of activity under the name Louisville Movie Club, the more than fifty members of that Kentucky group have adopted a new constitution and changed their name to the Louisville Photographic Society. New officers, who were installed at a late annual meeting, include Frank H. Richterkessing, president; J. Carl Finger, vicepresident in charge of motion pictures; Frank Von Allmen, vicepresident in charge of still pictures; J. X. Kinberger, secretary treasurer; Betty Richterkessing, assistant secretary. Serving with them on the board of directors are Edgar L. Daub, J. E. Payton, Jacques Lee Simpson, Edward Raible, Robert F. Muth, Glen C. Cook, Maddox Parmalee and Carl P. Nachod, *Russian Easter*, 1942 Maxim Award winner by George W. Serebrykoff, ACL, was screened at the election meeting.

Cleveland completes *The Third Rampart*, a 16mm. sound film depicting the operation of the Block Plan initiated by the Cuyahoga County Civilian Defense Council, in Cleveland, has been completed and has had its premier screening in that Ohio city. The picture was produced by the Amateur Photographic Division of the Motion Picture Council of Greater Cleveland, with the following technical staff: John Borza, jr., director and chief cameraman; Paul W. Healy, continuity; Albert I. Cornsweet, county chairman of the block plan, narrative. The recording was by Ernest M. Reynolds. George Green, assistant director of County Civilian Defense, already has interested Washington officials, of both OCD and OWI, in the possibilities of nationwide non theatrical distribution.

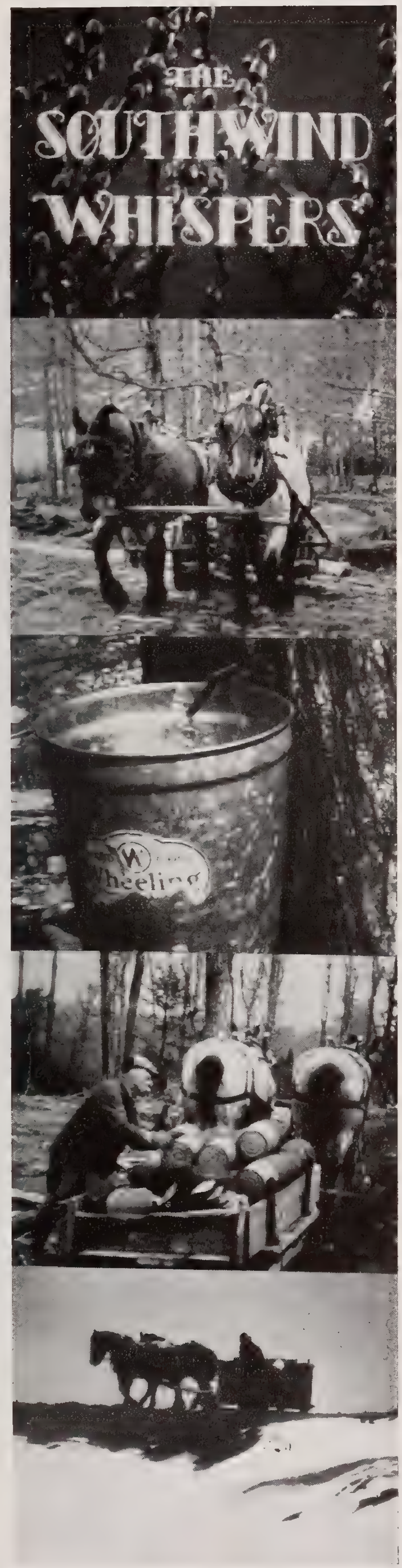
Kenosha dines Miniature projectors marked the places of the eighty five members and guests of the Kenosha Movie Makers Club, gathered recently for their Third Annual Banquet in the social hall of St. Mary's Lutheran Church. Emery S. McNeil, ACL, the club's president, reviewed their activities and accomplishments during the past year, following which Charles W. Allen, ACL, social chairman, introduced Lewis P. Rasmussen, ACL, the club's founder president. Mr. Rasmussen presented as the pictorial features of the evening *Back To The Soil*, a 1942 Ten Best winner by George Mesaros, ACL, and *Russian Easter*, Maxim Award winner for the same year, by George W. Serebrykoff, ACL. Mrs. E. M. Meers, ACL, was chairman in charge of the banquet arrangements.

Parties in New York area Movie makers in the New York metropolitan area are reminded herewith of the now imminent annual parties scheduled for this month by both the Brooklyn Amateur Cine Club, ACL, and the Metropolitan Motion Picture Club, ACL, in Manhattan. Brooklyn leads off on Friday, April 14, with its annual screening of outstanding amateur films at the St. Felix Street Playhouse. Tickets, listed at $.60 tax included, may be obtained from Charles H. Benjamin, ACL, 517 Flushing Avenue; Wilson's Photo Shop, 675 Nostrand Avenue, or the Prospect Photographic Corporation, 104 Fourth Avenue, all in Brooklyn. The MMPC Gala Night program follows scarcely a week later, on Thursday, April 20, at the Hunter College Playhouse, in Manhattan. Gala Night tickets are $.99 tax included on application to Sidney Moritz, ACL, 160 Claremont Avenue, New York City. Detailed announcements of the two programs may be found in the Amateur Clubs department of March Movie Makers.

[Continued on page 166]

★★ MAPLE SUGAR MOVIE ★★

16mm. scenes by J. O. M. Van Tassel, ACL



• **At left and right, frames from *The Southwind Whispers*, study of maple sugaring from sap to final product, made to supply complete record of the process.**

Springtime is maple sugar time
THE END

J. O. M. VAN TASSEL, ACL

I HAVE discovered that ideas remain nothing but ideas unless you take them by the nape of the neck and do something with them. One January morning as I sat at the breakfast table, the thought came to me that I had never seen a film of making maple sugar. It was an idea all right—a good idea. But the chances of my putting it through to a conclusion were as remote as Tierra Del Fuego.

How could I, a city resident, far removed from the maple sugar belt, hope to capture any of the local color and interest of a farm industry? I did not even know what a sugar maple looked like! I was being a "sap" right at the beginning without waiting for the stuff to come out of a tree. So I forgot it!

Forgot it, I say—as much as that peculiar thing called the mind would let me. For a week, the idea rolled around the inside of my head like a marble in a pinball machine. Then I got mad at myself. *You're always thinking up ideas,* I thought, *and then wasting them. Go on and do something about this!*

So I sat down and wrote a letter to the Conservation Department of the State of New York at Albany. It was only a stab in the dark. But I'll "hand it" to the gentleman who received it. He came back with the nicest reply you could imagine, giving me the name of one of New York's largest producers. Again I had to force myself to follow the matter up, but as last I got a letter off to the farmer. It was a timid little note. I was not sure of what I was doing, and I had to ask a lot of questions as well as to explain to him what I wanted, and, worst of all, I could just hear him tell his wife that those city men certainly had a "heck of a nerve" asking if they could take pictures on his farm. I felt like a pie with too much crust.

But I did remember to enclose a self addressed envelope, and pretty soon the postman brought it back to me. Inside was a well written letter—and what a letter! Of course, I could take pictures! He and his wife would be delighted to entertain me in their own home! And I must bring my wife along too! They would telephone us the day the sap began to flow. I could get there in time to shoot the whole process, from tapping to sugaring off. Brother, we had made some new friends.

For a month after that. we read all the litera-

[Continued on page 166]

FILMS YOU'LL WANT TO SHOW

Non theatrical movie offerings for substandard projection

■ *Yanks Invade Marshall Islands,* one reel, available in 8mm. and in 16mm. silent or sound, is presented by Castle Films, 30 Rockefeller Plaza, New York City. This News Parade serves as a sequel to *Salute to the Navy,* and it depicts gripping battle action as the marines engage and defeat Japanese on Kwajalein. There are excellent views of men and matériel in various phases of offensive and defensive tactics, with closeups of modern weapons put to deadly use.

■ *Pardon Us,* feature length, 16mm. sound on film, black and white, is released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York City. Laurel and Hardy get mixed up with the law, are sent to prison, escape and are recaptured as they burlesque penitentiary life in their clowning, inimitable fashion.

■ *Adventures of Tom Sawyer,* ten reels, 16mm. sound on film, black and white, is a new release from Pictorial Films, RKO Building, New York City. Full justice is done to Mark Twain's immortal story in this David Selznick production under Norman Taurog's direction. Tommy Kelly leads the clever juveniles through all the well known adventures that delighted lovers of the book.

■ *The Last Mile,* eight reels, 16mm. sound on film, black and white, has been released by Astor Pictures Corporation, 130 West 46th Street, New York City. This film is John Wexley's famous prison play which portrays the intensely melodramatic fight for life of a man innocent of the murder for which he has been sentenced. Howard Phillips and Preston Foster handle heavy rôles with grim reality.

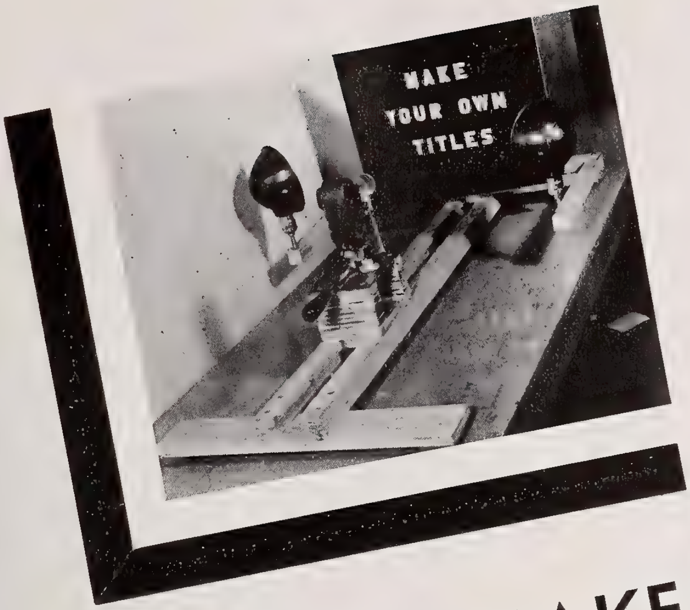
■ *Too Many Husbands,* nine reels, 16mm. sound on film, black and white, is released by the Russell C. Roshon Organization, 2506A RKO Building, Radio City, New York. Jean Arthur, Fred MacMurray and Melvyn Douglas vie for honors in this excellent comedy of manners, and they make the most of every opportunity to provoke laughs in the unusual situations which confront them. The film is based on a play by W. Somerset Maugham.

■ *Eternally Yours,* eleven reels, 16mm. sound on film, black and white, has been released by Commonwealth Pictures Corporation, 729 Seventh Avenue. New York City. Walter Wanger produced this fast moving story, starring David Niven and Loretta Young, which centers about the exciting goings on of a witty magician and his lovely wife. Daredevil parachuting sequences are included.

■ *Big League Baseball,* available in 8mm. silent and 16mm. silent and sound, in varying lengths, is released by Official Films, 625 Madison Avenue, New York City. Topnotch stars of this favorite sport are shown in scenes that cover the big leagues' biggest thrills. Baseball "fans" will recall outstanding plays and the players who figured in them.

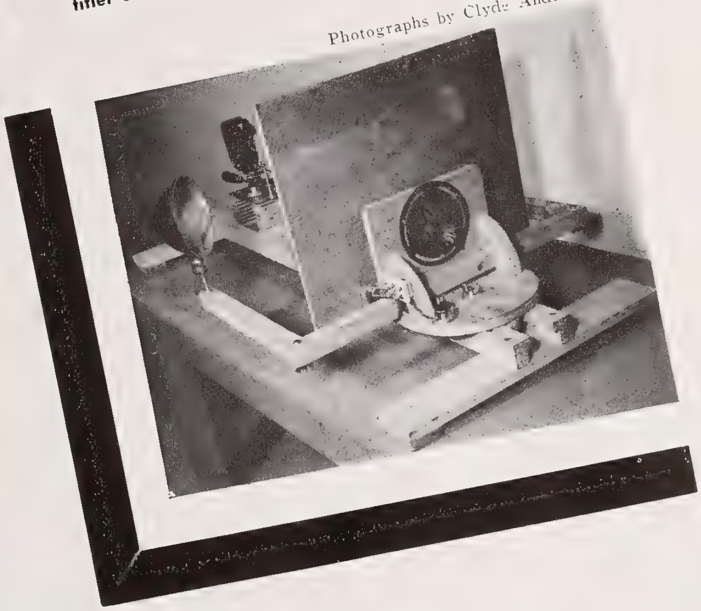
■ *Between Us Girls,* eight reels, 16mm. sound on film, black and white, is ready for distribution through Bell & Howell's

[Continued on page 161]



• At left is a front view of the ingenious titler described here. The titler, made almost entirely of wood, offers perfect centering by visible means and facilities for all sorts of title effects. Below is the rear view, showing back of titler easel. Titler was designed by author.

Photographs by Clyde Anderson



HOW TO MAKE A CINE TITLER

Part 1 of complete directions for building a universal titler

AL MORTON, ACL

NOW that shortages of film, time and gasoline have forced many amateurs to confine their activities to making shots and titles for films that were produced in previous years, a dependable titler should be very timely, especially if it can be constructed easily from non critical materials.

The titler described here is constructed almost entirely of wood, and it is adjustable so that it can be used with equal success on any and all movie cameras, making it especially suitable for movie clubs and similar groups.

First and foremost requirement of a titler is centering dependability. All else is of no avail if you cannot depend on a titler to center captions properly. A titler might have every fancy feature that you ever dreamed of; but, if it will not center titles properly *every time*, you had better toss it in the ash can before it can waste your precious film.

Centering is done visually in this titler, and it gives you about the same results that you would have if you used a camera where viewing was done through the lens. This visual centering also automatically eliminates the problem of correct distance in regard to field of view. You simply center the title properly in the viewfinder the way in which you want it to appear on the screen, then adjust for parallax and focus and shoot. A complete set of auxiliary lenses enables the movie maker with fixed focus cameras to focus at almost any distance.

This titler works equally well in any position or at any distance. It can even be used with the camera on a tripod, several feet from the titler, an arrangement you might want if you desired to use a telephoto and yet cover a certain area. As far as distance is concerned, the sky is the limit as long as the title background will cover it. For unusual conditions, a large title board can be fastened to the regular one.

Other features include:

Take down construction for portability with no trailing wires; reversible ends and parts, constructed so that additional features can be added at any time to fundamental base; stationary lights so that, once correct exposure is established, results can be duplicated time after time; a built in Hi-low switch to save Photofloods.

The actual construction is quite simple, but space will not permit the complete details here. Consequently, we shall try to cover only the base, camera carriage and title board carrier. The mechanism which eliminates parallax, making it possible to center titles with the viewfinder, will be described next month.

The construction details follow:

From your lumber yard, obtain two pieces, two by two by fifty four inches. Make sure that they are straight and free from knots and, unless you have a bench saw of your own, have the lumberman stepcut them for you as shown in Fig. 1 on page 158. These pieces will be the tracks upon which your camera carriage or title board carrier will slide. Notice that the stepcut is about twice as high as it is wide. This fact means that, when the rails are bolted into position on the end pieces, the lower groove that they form will be high enough to clear a one inch thick board amply, the need for which will be explained later. The material that is removed

[Continued on page 157]

Be your soldier's "came

aman” while he’s away

Make the movies he would make if he were home...

THERE’S usually a roll of Ciné-Kodak Film available for those movies that will mean the world to him when he gets back. Keep your Ciné-Kodak ready for the birthdays . . . all the special occasions that you just can’t describe in words. EASTMAN KODAK COMPANY, Rochester, N. Y.

OPEN THIS END
WARNING: THE HIGH SPEED OF THIS FILM MAKES IT NECESSARY TO USE A NEUTRAL DENSITY FILTER WHEN EXPOSURES ARE MADE IN BRIGHT DAYLIGHT. SEE INSTRUCTIONS
CINÉ-KODAK High Speed SUPER-XX Panchromatic SAFETY FILM
IN MAGAZINE FOR MAGAZINE CINÉ-KODAK
EASTMAN KODAK COMPANY, ROCHESTER, N.Y.
OPEN THIS END
370
CINÉ-KODAK
PANCHROMATIC SAFETY FILM FOR USE IN THE CINÉ-KODAK EIGHT
CANNOT BE USED IN 16mm CAMERAS
EASTMAN KODAK COMPANY
CINÉ-KODAK KODACHROME SAFETY COLOR FILM
EASTMAN KODAK COMPANY

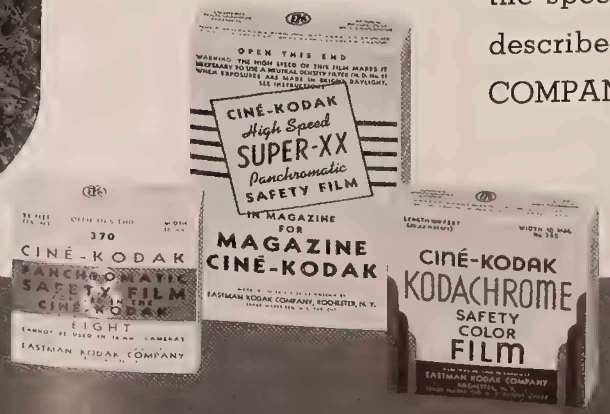
Kodak

Be your soldier's "cam

Be your soldier's "cameraman" while he's away

Make the movies he would make if he were home...

THERE'S usually a roll of Ciné-Kodak Film available for those movies that will mean the world to him when he gets back. Keep your Ciné-Kodak ready for the birthdays . . . all the special occasions that you just can't describe in words. EASTMAN KODAK COMPANY, Rochester, N. Y.


OPEN THIS END
CINÉ-KODAK
High Speed
SUPER-XX
Panchromatic
SAFETY FILM
IN MAGAZINE
FOR
MAGAZINE
CINÉ-KODAK
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.
370
CINÉ-KODAK
PANCHROMATIC
SAFETY FILM
CINÉ-KODAK
EIGHT
EASTMAN KODAK COMPANY
CINÉ-KODAK
KODACHROME
SAFETY
COLOR
FILM
EASTMAN KODAK COMPANY

Kodak

The Clinic

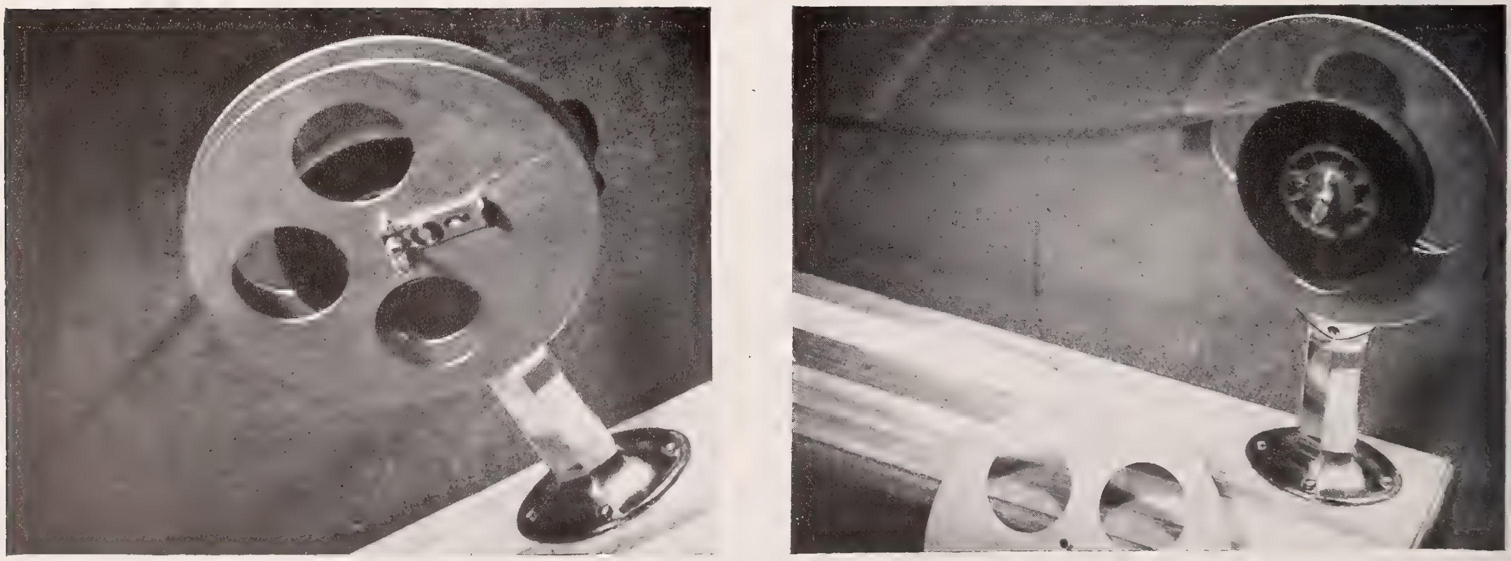
Technical comment and timely topics for the amateur

Viewing glass

A deep blue tinted glass was formerly thought to be essential for every motion picture cameraman working in black and white. The vogue died out somewhat as the knowledge of films' properties became more prevalent. However, the movie maker might find one of these glasses interesting and helpful. When you view the scene through such a glass, you will have a fairly exact idea of how the shot will look in black and white. A blue glass is especially useful when you are filming against the light and want to capture a moonlight effect by shooting sunlight dancing on water. Often, the use of this viewing glass will help you to find beauty in scenes that might have otherwise escaped your attention entirely.

Special reel

The specially designed and individually made reel pictured on this page is the brain child of Joseph J. Harley, ACL, of Madison, N. J. The problem which it solves lies in the fact that laboratory cores (on which all positive prints are delivered from commercial laboratories) have a central hole nearly an inch in diameter, and they cannot, therefore, be fitted on the standard rewind spindle. Mr. Harley's reel—which is in two parts—solves this difficulty by providing an oversized hub on a reel flange fitted with a standard rewind aperture. With the other reel flange temporarily detached, the core may then be slipped over this hub, where it is locked in place by the addition of the detachable reel side. An arrangement of this kind would be equally valuable in handling short lengths of film in editing, since they could be wound snugly around the slotted hub and then slipped off the opened side of the reel.



Special reel designed by Joseph J. Harley, ACL, for laboratory cores

James W. Moore, ACL

Filter factors

When you have once established the proper filter factors for the types of film that you use and for the various filters in your outfit, print the data on a small card to keep in your camera case. The column of factors for the red filter can he tinted red with pale water colors; the yellow can be similarly handled. The factor for a polarizing filter will be constant, regardless of the film used; so, make a separate notation for its compensation. If you are in doubt about the proper factor for your filters, write to the League's Technical Department, giving both the type of black and white film you use and a complete description of your filters. Be sure to give the manufacturer's name as well as the identifying marks on the filter itself.

Protect the ends

One of the most important causes of film damage is the lack of proper leaders and trailers on pictures. A leader that is too short leaves the roll unprotected on the reel and allows dust to accumulate on the beginning of the film. The dust may then come off in the gate and cause scratching. If you have no trailer on the end of the roll, you will find the last scene becoming worn and soiled. The film will break off from time to time at the point where it is threaded into the reel hub. Use two or three feet of leader at the start of a reel and a foot or more at the end. In the event that you have not threaded the film properly, a long leader will save your pictures. Even though you use the ACL leader for the start and finish of your films, be sure to splice blank film on the ends as described.

More tape

Having read the recent item in *The Clinic* about using tape for temporary splices, M. F. Sissel, ACL, writes us to say that he uses masking tape for this purpose. The masking tape is made for painters who use it in protecting surfaces while adjoining areas are sprayed. Most paint supply houses can furnish the tape. Dealers in drawing supplies handle a similar tape which is used in place of thumbtacks on drawing boards. These masking tapes have an adhesive which will not transfer itself to the film.

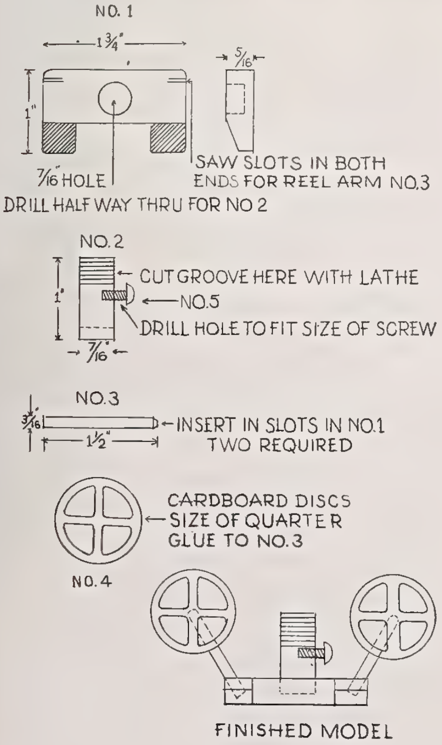
Room temperature

Theatrical film distributors have found by experience that the brittleness of film in extremely cold winters need not be combated by elaborate researches into weather conditions and unusual steps taken to counteract those conditions. Much as is the case with red wine, which is recommended to be drunk at "room temperature," film projects best when it has been acclimated to the degree of warmth that exists in the place where it is to be shown. This problem does not often arise in home projection, where the temperature variations are quite limited. In these days of many showings of films for non theatrical purposes, in warm rooms in winter and in air conditioned halls in the heat of summer, abrupt changes of temperature can occur between shipping and projection weather. An acclimatization of an hour or more may eliminate damage to sprocket holes.

When in doubt If you are making a scene which might be suitable for lap dissolves, it is always a good plan to make the shot long enough so that the dissolve can be trimmed out in case it does not seem to fit your needs when you edit. Sometimes, the type of action you may be shooting will not allow cutting out dissolves; but, if the subject is more or less static, it is a good plan to be on the safe side. The same principle applies to "swish pans," wipes and other special transition shots.

Dinner favors A tiny model of a projector makes a unique favor for a movie club dinner. These are not hard to make, and a few evenings' work by several members will complete the job. The drawings show very clearly how the favors are assembled. The base is a piece of soft pine, five sixteenths inches by one inch by one and three quarter inches in length. The lamphouse is a dowel rod, seven sixteenths of an inch in diameter and one inch long. It is glued to the base with household cement. The reel arms are made from thin wooden strips, three sixteenths of an inch wide and about one and a half inches long. They are glued into saw slots in either end of the base. Cardboard discs, about the size of a quarter, can be cemented to the ends of the reel arms, to simulate the reels. To complete the model, insert a small screw to represent the lens. A nice touch may be added by putting the club's initials or name on the reels. Most movie makers will be intrigued by these favors and will preserve them for the knickknack shelf.—*Lewis P. Rasmussen, ACL, Kenosha Movie Makers Club.*

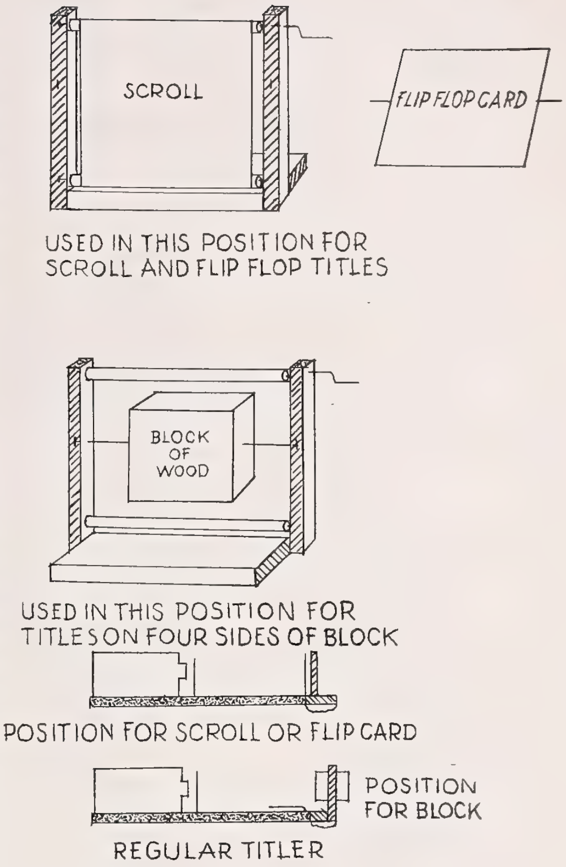
A projector design for favors for motion picture club dinners


NO. 1
1¾"
5/16"
1"
7/16 HOLE
DRILL HALF WAY THRU FOR NO 2
SAW SLOTS IN BOTH ENDS FOR REEL ARM NO.3
NO.2
CUT GROOVE HERE WITH LATHE
NO.5
DRILL HOLE TO FIT SIZE OF SCREW
1"
7/16"
NO.3
3/16"
1½"
INSERT IN SLOTS IN NO.1 TWO REQUIRED
CARDBOARD DISCS SIZE OF QUARTER GLUE TO NO.3
NO.4
FINISHED MODEL

Titler addition To be able to make a greater variety of titles, I found it helpful to build an accessory for my regular metal titler. A framework, such as that shown in the illustration, was made, and on it I can use a scroll device, a "flip card" device and a rolling block title card holder. The dimensions of the parts will, of course, depend on your particular make of titler. However, there is one important feature to bear in mind. When you use the block idea, it is necessary to allow the proper distance from the titler lens to the printed surface of your title. For this reason, I have made the base of the device long enough to allow the support to be placed a point further away from the camera lens when the wooden block is used on it, the additional distance being just enough to compensate for the thickness of the block on the side toward the camera. As the drawings at the right show, the stand is used one way for scroll and flip titles and turned around for the box title. The title surface must always be in the proper plane for correct focus.—*Walter Bergmann, ACL.*

Proper postage Film manufacturers have had to change their packing materials since the war began and, in some cases, the change has added to the weight of the film package. Before putting your usual amount of postage on a film package, it is prudent to weigh it. Some makers have already put advice to this effect on their cartons, in place of the postage rates formerly printed there.

Clean storage In these days of metal shortages, you may find that you do not have enough cans in which to store your infrequently used reels of film. In that event, secure sturdy cardboard boxes and seal them with gummed tape after placing your reels in them. The tape will prevent dust from reaching the reels. Since the boxes will not be proof against moisture, there will be no danger in sealing them. Films stored in metal cans should not be sealed with tape, since excessive moisture might be locked in with resultant damage to the film stock.


SCROLL
FLIP FLOP CARD
USED IN THIS POSITION FOR SCROLL AND FLIP FLOP TITLES
BLOCK OF WOOD
USED IN THIS POSITION FOR TITLES ON FOUR SIDES OF BLOCK
POSITION FOR SCROLL OR FLIP CARD
POSITION FOR BLOCK
REGULAR TITLER

Accessory for standard metal titler permits scroll and flips

Realistic light Scripts frequently call for a scene of a room, presumably entirely dark, to be followed by another of the room, after it has been lighted. Obviously, illusions must be used here, as an entirely dark room would provide no scene on the film. The illusions should be used with every intelligent effort to prevent the absurdity of a blinding light coming immediately after a table lamp has been lighted. A method is suggested. Determine, by exposure meter readings, the least light that can be used with the camera, lens and film employed, to provide a dim image on the screen, to represent the darkened room. Then determine, by meter reading, the actual overall available room illumination (for filming purposes) that is provided by the lamp or other light source in the presumed scene, when the electric light has been turned on or the window curtain opened. Compare this last reading with the zero of your meter. The difference is that which should exist between your dimly lighted and your fully lighted scenes. Generally, this difference will be too small to give you enough illumination to prevent a convincing illusion of a lighted room as compared to one that is dark. In this case, revise your scenario either by arranging the first scene with more light or the second with less.

[Continued on page 154]

The clinic

[Continued from page 153]

Less one dimension Although movie makers have to get many shots "on the fly," and cannot take the great care that is the privilege of studios in the matter of composition, many scenes can be carefully planned by personal filmers. In such scenes, one important fact should always be borne in mind. Our eyes see the scene in three dimensions, while the camera lens can record it on film only in two. Care about objects in the foreground is essential, if we are to avoid what our eye told us was the back of a chair appearing on the screen as an intrusive rectangle in the foreground of the picture. Portrait shots must be planned so that a leaf on a tree a foot or two distant does not add a bulbous nose to the subject. Each person will have to work out his own way of detecting objects and relationships between objects in the finder that will make ridiculous situations on the screen. To be aware of the difficulty is to have taken an important step toward its solution.

Second hand price ceilings

[Continued from page 134]

ping area is the area in which persons in your community shop for new goods of the kind that you are pricing.)

"(e) *Rule 5.* If the same article new was not for sale in the same shopping area, find the retail selling price in March, 1942, of a similar item new for sale in the same shopping area. The used item of photographic equipment is similar to the new item if the used item when new would give fairly equivalent service and would have sold for approximately the same price as the similar new item now sells for.

"(f) *Rule 6.* If you cannot find the retail selling price under any of these rules above, apply to your nearest District Office of the Office of Price Administration regarding the determination of your price."

Don't throw up your hands and cry quits! Remember, your researches into past prices and your investigations into tax matters, added to your arithmetic, may be aiding in winning the war and ushering in the New Utopia, 1950 Model! Well, you say, isn't it simpler just to let my equipment stand on my closet shelf, even if it might be "in there fighting," if I sold it? How am I to find out the retail selling price in March, 1942? Honest, brother, it's some job! Any dealer will tell you that his headaches in trying to discover the prevailing March, 1942, price, what with cut prices, "turn in allowances," the dizzy procession of new taxes and other red herrings across the trail of the truth, have made money for the makers of the little white tablets and powders.

CHECK REELS

Although everybody knows that reels should be checked before threading for projection, nearly everybody is guilty of failing to make the check once in a while. If you make it your invariable practice to examine each reel before projection, you will not try the patience of your friends in informal projection by false starts.

When you have done the detective work and gone through the arithmetic, you must take up the matter of the seller's guarantee. Section eight of the regulation is quite specific about it. We read.

"SEC. 8. *Guarantee.* If you are selling to a consumer any used item of photographic equipment which is sold as a Class I item, you shall furnish the buyer with a written guarantee. This requirement applies, whether you are a dealer or a consumer. The guarantee shall provide that for at least thirty days from the date of purchase, any part or workmanship which proves defective will be replaced or corrected without charge for labor or material. You may not sell any item of used photographic equipment as a Class I item unless you also furnish the buyer with the above guarantee. If the above guarantee is not furnished, the ceiling price of the item of used photographic equipment is the Class II price."

As the patriotic disposer of equipment that ought to be winning the war and not housing cockroaches, you have either to accept one third of the retail selling price of the article, when it was new—if you have been able to determine it as of March, 1942—or to set up a repair department for cine equipment in your basement.

For the benefit of sellers whose arithmetical education is evidently presumed to be below their cinematographic ability, there is to be found in the regulation a kind of simplified lesson on percentage figuring, with illustrative examples. Here is one of these.

"*Example for Class II.* The selling price of the new item of photographic equipment is $30. To determine the ceiling price of the used item, you divide the $30 by 3; $30 divided by 3 is $10. This is the ceiling price for the Class II used item of photographic equipment."

DISTORTION

Unless you want deliberately to make subjects laughable, watch your shots taken at unusual angles, to see that those whom you record are not shown with enormous feet, hands like hams and elongated heads. A careful study of the scene in the finder will warn you of these effects.

This masterly product of bureaucratic professorialism will surely excite the admiration of every retailer and of all movie makers who have managed somehow to make out income taxes. At last, we are getting somewhere in the war, with our government teaching us the mystic art of percentage.

Finally the regulation comes to its peak of moralistic paternalism in the warning about evasions and the big stick of enforcement. It reads.

"SEC. 14. *Evasion and enforcement.*—(a) *Evasion.* You must not evade any of the provisions of this regulation by any scheme or device or by any practice which has the effect of getting a higher than ceiling price. This applies to devices making use of exchanges, 'trade ins,' commissions, transportation agreements, tying agreements, trade understandings and similar practices.

"(b) *Enforcement.* On and after April 6, 1944, you are subject to the criminal penalties, civil enforcement actions, license suspension proceedings and suits for treble damages provided for by the Emergency Price Control Act of 1942, as amended, if you violate any provision of this regulation."

There it is. Make one misstep and Mr. Bowles's janizaries will do the rest.

The patriotic man who feels that his equipment ought to be "in there fighting" may try to sell it, even with the handicap of Regulation 516 and the criminal penalties.

The average citizen will probably say, "Bunk!"

The lists follow:

MOVIE CAMERAS

	Ceiling price to consumers	
	Class I	Class II
Bell & Howell Filmo Companion:		
8mm., 4 speeds, Bell & Howell *f*/3.5	$ 39.50	$ 17.50
Bell & Howell Filmo Sportster: 8mm., 4 speeds, Taylor-Hobson *f*/2.5	55.50	24.75
Bell & Howell Filmo Aristocrat—Turret head: 8mm., 4 speeds, Taylor-Hobson *f*/2.5	87.50	39.00
Bell & Howell Filmo Model 70-DA—Turret head: 16mm., 7 speeds:		
Taylor-Hobson *f*/1.5	193.75	86.25
Taylor-Hobson *f*/2.7 focusing	163.25	72.50
Bell & Howell Filmo Model 70-E: 16mm., 4 speeds, Taylor-Hobson *f*/2.7 fixed focus	86.00	38.25
Bell & Howell Filmo Model 153 Auto Load — Magazine Loading: 16mm., Model 153-A, 4 speeds:		
Taylor-Hobson *f*/2.7 fixed focus	98.50	43.75
16mm., Model 153-B, Speedster, 5 speeds:		
Bell & Howell Lumax *f*/1.9 focusing	110.50	49.00
Taylor-Hobson *f*/1.5 focusing	143.25	63.75
Bell & Howell Filmo Auto Master Turret—Magazine Loading: 16mm., 5 speeds, Taylor-Hobson *f*/2.7 fixed focus	162.50	72.25
Keystone Model K-8: 8mm., 3 speeds:		
Wollensak *f*/3.5 fixed focus	23.75	10.50
Wollensak *f*/2.7 fixed focus	31.25	14.00
Wollensak *f*/1.9 focusing	48.75	21.75
Keystone Model A: A-3, 16mm., 3 speeds:		
Wollensak *f*/3.5 fixed focus	32.00	14.25
Wollensak *f*/1.5 focusing	56.00	25.00
A-7, 16mm., 7 speeds:		
Wollensak *f*/2.7 fixed focus	39.50	17.50
Wollensak *f*/1.5 focusing	59.00	26.25
Cine-Kodak:		
Model 20, 8mm., Kodak Anastigmat *f*/3.5 fixed focus	23.00	10.25
Model 25, 8mm., Kodak Anastigmat *f*/2.7 fixed focus	32.75	14.50

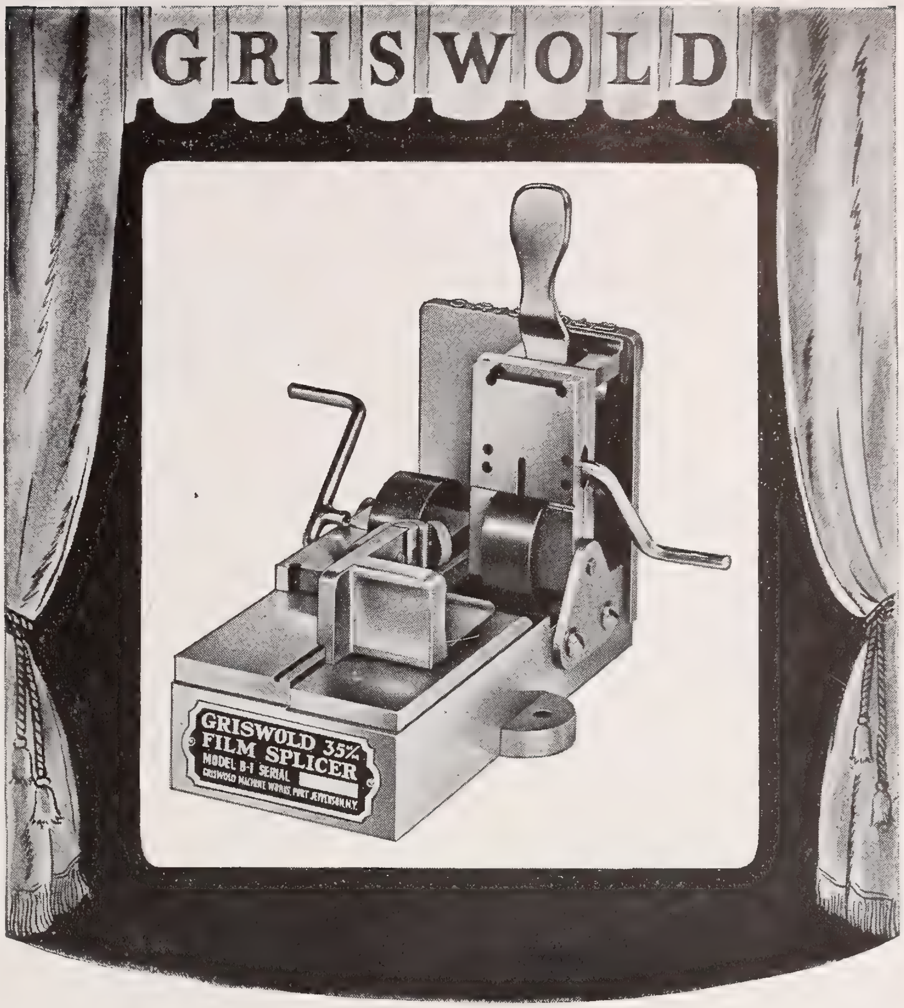
Model 60, 8mm., speeds 8-16, Kodak Anastigmat *f*/1.9 focusing	52.50	23.25
Cine-Kodak Magazine Loading 8mm.: Model 90, Kodak Anastigmat *f*/1.9 focusing	76.25	34.00
Cine-Kodak, 16mm. Model K: Kodak Anastigmat *f*/1.9 focusing	61.25	27.25
Magazine Cine-Kodak: 16mm., 3 speeds: Kodak Anastigmat *f*/1.9 focusing...	90.00	40.00
Cine-Kodak Special: 16mm., 2 speeds Kodak Anastigmat *f*/1.9 focusing...	334.25	148.50
Revere Double Eight, Model 88: 8mm., 5 speeds:		
Wollensak *f*/3.5 fixed focus	29.00	13.00
Wollensak *f*/2.5	39.50	17.50
Wollensak *f*/1.9	54.50	24.25
Revere Double Eight Turret Model 99: 8mm., 5 speeds 8-32:		
Wollensak *f*/2.5 fixed focus	58.25	26.00
Wollensak *f*/1.9	74.75	33.25
Revere Single Eight, Model C8: 8mm., 5 speeds, Wollensak *f*/3.5 fixed focus	18.00	8.00
Victor 16mm.: Model 4, turret head, 5 speeds, Wollensak *f*/1.5 focusing...	76.25	34.00
Model 5, turret head, 5 speeds, Wollensak *f*/1.5 focusing	118.25	52.50
Zeiss Ikon Movikon: 16mm., 4 speeds, Zeiss Sonnar *f*/1.4	288.75	128.25

MOVIE PROJECTORS

Ampro Projector, Model A-8: 8mm., 500 watt, Simpson *f*/1.65	86.25	38.25
Ampro Projector, Model KD: 16mm., 750 watt, Simpson *f*/1.65	120.00	53.25
Ampro Projector, Model UC—Convertible to sound; 16mm., 750 watt, Simpson *f*/1.65	142.50	63.26
Ampro Projector, Model YC—Convertible to sound; 16mm., 1,000 watt, Simpson *f*/1.65	157.50	70.00
Bell & Howell Filmo Master Projector: 16mm., 750 watt, Bell & Howell *f*/1.6	127.25	56.50
Bell & Howell Filmo Diplomat Projector: 16mm., 750 watt, Bell & Howell *f*/1.6	158.50	70.50
Bell & Howell Filmo Auditorium Projector, Model 130; 16mm., 1200 watt, Bell & Howell *f*/1.65 with case.....	330.00	146.75
Bolex Projector, Model G-8: 8mm., 500 watt or 750 watt, Meyer Kinon Superior *f*/1.5 or SOM Berthiot *f*/1.5..	208.25	92.50
Bolex Projector, Model G-16: 16mm., 750 watt, Meyer Kinon Superior *f*/1.5 or SOM Berthiot *f*/1.5	208.25	92.50
Bolex Projector, Model G-816: 8mm. and 16mm., 750 watt, Meyer Kinon Superior *f*/1.5 or SOM Berthiot *f*/1.5...	236.00	105.00
Keystone Projector, Model C-8: 8mm., 200 watt	22.25	10.00
Keystone Projector, Model CC-8: 8mm., 300 watt, *f*/1.85	27.50	12.25
Keystone Projector Model R-8: 8mm., 500 watt, *f*/1.85	47.00	21.00
Keystone Projector, Model CC-16: 16mm., 300 watt, *f*/2.5	27.50	12.25
Keystone Projector, Model A-75: 16mm., 500 watt, *f*/2.5	48.50	21.50
Keystone Projector, Model A-82: 16mm., 750 watt, Wollensak Auditorium *f*/1.6	63.50	28.25
Kodascope Projector, Model 70 without case: 8mm., 500 watt, *f*/1.6........	46.25	20.50
Kodascope Projector, Model 70-A without case: 8mm., 500 watt, *f*/1.6........	53.75	24.00
Revere Projector, Model 80, Series B: 8mm., 500 watt, *f*/1.6..............	56.25	25.00
Victor Projector, Silent 16 Model: 16mm., 750 watt *f*/1.65	101.25	45.00

EXPOSURE METERS

Amato: Photoelectric type for still cameras: *f*/1 to *f*/4.8: 1/1000 sec. to 1 min. with case; full stops..........	11.25	5.00
DeJur Critic—Model 40: Photoelectric for still and motion: ½ stops from *f*/1 to *f*/32, 1 min. to 1/1000.............	10.25	4.50
Super Electrophot: Still and motion: from *f*/1 to *f*/32 stops and ½ stop; 1 min. to 1/100 sec.	14.50	6.50
General Electric: Model DW-48: Photoelectric type: *f*/1 to *f*/44; speeds 1/2500 to 100 sec.	16.75	7.50
G-M Standard Models: still and motion photoelectric type; *f*/1.4 to *f*/32 by ½ stops	8.25	3.75
Lutrix Photoelectric: photoelectric type; *f*/1 to *f*/64—½ stops including cowhide case	11.25	5.00
Phaostron D	12.50	5.50
Photrix "SS" Photoelectric type meter for still and movie; *f*/1 to *f*/36—½ stops, 60 sec. to 1/2000 sec. speed	15.00	6.75
Photrix Cine: Photoelectric for motion, 6 to 128 frames sec. speed..........	17.00	7.50
R.H.S. Meter: still or motion, with case	10.75	4.75
Sears Marvel Deluxe: Photoelectric type, speed 2 min. to 1/1250 sec.	14.25	6.25
Wards Supreme: Photoelectric type for still and motion, *f*/1 to *f*/32 by full stops	8.25	3.75
Weston 715 Master: Photoelectric for still and motion, speed 100 sec. to 1/1250 sec.	19.25	8.50
Weston Model 720: Photoelectric type—movie use, *f*/1 to *f*/22 reading......	19.25	8.50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Closeups—What filmers are doing

Picturing Pennsylvania Railroad freight trains in action and tracing the placid course of Brandywine Creek through Chester County are the current interests of Charles A. Elston, ACL, of Downington, Pa. The railroad reels, of course, have hit a temporary snag, what with wartime restrictions. But the Brandywine Creek opus seems to be blooming in their place. It will be based on a privately published book, *Down The Eastern and Up The Black Brandywine*, by Wilmer W. MacElree, printed at West Chester in 1906 and which, claims Mr. Elston, is a prized possession of many of the county's older families.

Australian Invitation: Readers of Movie Makers in the American forces who find themselves in or near Charters Towers, Queensland, are cordially invited by Keith Bryant, ACL, to get in touch with him at the Commonwealth Bank of Australia. . . . If you want to make a real hit, bring along a 500 watt T-10 8mm. projector bulb, of which Mr. Bryant is desperately short —if not now completely out.

George J. Zehrung, after twenty seven years of service as director of the Y.M.C.A. Motion Picture Bureau, has resigned from that business post. From his headquarters in New York City, Mr. Zehrung guided the development of the Bureau from a small office circulating a few reels to an extensive distribution service reaching millions of persons yearly. He will be succeeded by J. Raymond Bingham, who comes to the Motion Picture Bureau from the program directorship of the Y.M.C.A.-U.S.O. organizations. A. L. Frederick. associate Bureau director since 1925, will continue in that post.

Anybody interested in experimenting with the recoating of old home recording discs should get in touch with Cam S. Wilmeth, ACL, 2225 Piedmont Street, Wichita Falls, Texas. In a recent letter, he reports having quite some success along these lines and that he will gladly share his secrets with others. If you have any twelve inch aluminum base discs you don't need, Mr. Wilmeth is your man.

Military Intelligence: Lieut. Laurence S. Critchell, jr., formerly in the League's Continuity Department, was married late in February at the Army's Walter Reed Memorial Chapel, in Washington, D. C. His bride was the former Mary Howard Gillespie, daughter of Mrs. Julian E. Gillespie and the late Mr. Gillespie, onetime American Minister to Turkey. . . . S/Sgt. James N. Young, jr., another ACL alumnus, is now stationed somewhere in Iran (Persia, as was). "Friend Omar," he claims, "has sadly misled Western culture. Thus far I have found neither the jug of wine nor the bread, nor the book nor the bough, of which the famed tent maker talked in such glowing terms."

Ill Wind Department: After three years in a Canadian armored unit, Sgt. Llewellyn E. Weekes, ACL, came down with pleurisy and was sent to an army hospital somewhere in England for treatment. While there, his considerable interest in and knowledge of motion pictures so impressed the officers that they recommended him for a transfer he had been seeking since enlistment. He is now Sgt. Weekes in the Canadian Film and Photo Unit, training for 35mm. combat cinematography.

Running 1600 feet of 16mm. Kodachrome, *Rainbow's End* is the latest in a series of scenic and wildlife pictures in which Earl L. Hilfiker, ACL, of Monticello, N. Y., likes to specialize. The film, which had a recent premier screening at the American Museum of Natural History, in New York City, pictures the natural beauties of the Neversink River and the wildlife in that region. The Monticello Chamber of Commerce and the Sullivan County Real Estate Brokers' Association have voted to sponsor the public distribution of the completed work.

BEN FARBER KILLED IN ACTION

With the deepest regret, Movie Makers announces the death of Lieut. (jg) Benjamin Franklin Farber, jr., USNR, killed in a plane crash during a late Pacific task force campaign. Word of Lieut. Farber's loss was received from the Navy Department by his parents in New York City on March 1. He was twenty nine years old.

From August, 1937, until October, 1939, Ben Farber served on the League's staff as assistant to the continuity consultant. He had been educated at Horace Mann School, in New York City, and at Dartmouth College and Cornell University, from which latter institution he graduated as a Bachelor of Arts in the class of '37. He came to the ACL with little more than a beginner's knowledge of camera work, but so taught himself the fundamentals of good cinematography that he was able to leave in two years to undertake free lance non theatrical

Lieutenant (j.g.) Benjamin F. Farber, jr., USNR, in training period

film production. After a year of such work, he joined the staff of Spot Film Productions, Inc., in New York City, in October, 1940, where he served until the middle of December, 1941. As a cadet in the Naval Air Service—which he joined in January the following year —Mr. Farber received his training at Floyd Bennett Field, near New York City, and at Cecil Field, Jacksonville, Florida. He was commissioned an ensign toward the middle of 1943 and assigned to Fighter Squadron 25. He saw active service in a number of Pacific task force campaigns.

Lieut. Farber is survived by his father, the Rev. Dr. Benjamin F. Farber, pastor of New York's Fourth Presbyterian Church; by his mother, Mrs. Helen W. Farber, and by two brothers—Capt. William E. Farber, F.A., United States Army, now overseas, and Charles W. Farber, a student at Horace Mann. A memorial service, held in his honor on March 19 in his father's church, was attended by several members of the League's staff and of Spot Film Productions.

How to make a cine titler

[Continued from page 149]

by stepcutting should be about one half by one and an eighth inches.

Next, you will need one piece, three quarters by four by forty eight inches, which, when cut in half, will serve as the two end pieces; one piece, three quarters by two by eighteen inches, for the sliding guide rails; one piece, one and a half by one and a half by sixty one inches, to serve as light arm supports; one piece of three quarter inch plywood, ten by forty eight inches, from which you can cut the base and upright and braces for the title board

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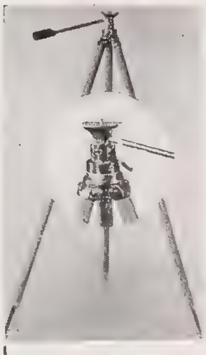

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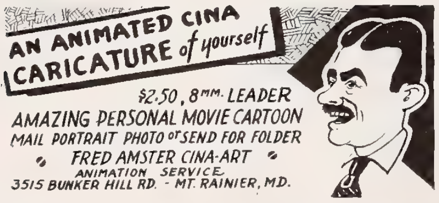
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carrier and the base and separators of the camera carriage. And, although only a small piece will be needed now, before we are finished, we shall need a piece of tempered masonite, three sixteenths by about twelve by twenty four inches. Also, in case you want to buy all your material at once, you need a title board, sixteen by twenty by three eighths inches (*panel board*, not plywood) and, last but not least, some scraps of hardwood, one full inch thick, from which you can cut two locking lugs, about two and three quarter inches in diameter; another disc, about four inches, to be explained later; one piece, one by one and a half by eight inches, and one piece, one by one by four inches, also to be explained later. Now, outside of hardware requirements, you should have everything that you need to construct the titler. In case you have trouble getting some one inch hardwood, go to a shop or mill where furniture is made and ask for some scraps.

Fasten the two stepcut rails on the end pieces with two bolts at each end. The rails should be just far enough apart that the three quarter by two by eighteen inch piece will slide smoothly between them. (This sliding board will later be cut up and fastened to the bottom of both the camera carriage and the title board carrier.) Counter sink the bolt heads so that they will not interfere with the camera carriage or carrier and saw off the bolts flush with the lock nuts underneath. To prevent table tops or other surfaces from being scratched, the end pieces are elevated at the tips with wooden blocks or, if you happen to be lucky enough, by pieces of sponge rubber. Now you have the base for a titler upon which you can add anything that you desire later. For the present, we shall concern ourselves only with the base, camera carriage and title board carrier with its fixed lights.

The title board carrier is the very heart of the titler, and it consists briefly of a base, a braced upright and arms to hold the lights. Cut a piece of three quarter inch plywood, ten by seven inches, with the outside grain running the short way, and one piece, ten by eight and three eighths inches, with the grain running the long way. The ten by eight and three eighths inch piece is the upright and the ten by seven inch piece is the base. Round the base at the back and fasten the upright to the front with three screws, making sure that the bottom of the upright is flush with or even slightly above the base, so as not to interfere when the base slides forward or backward along the rails. Braces are cut from three quarter inch plywood and, after being squared, they are rounded on the outside and the corners removed so that they will fit around the supporting arms for the lights. (See photographs on page 149.) One long screw through the base and the upright will serve to mount the braces securely.

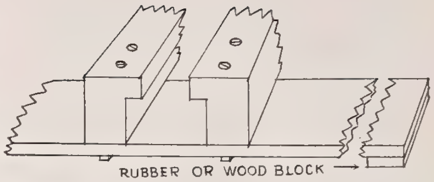

FIGURE 1 - SHOWING STEP CUT RAILS AND METHOD OF MOUNTING

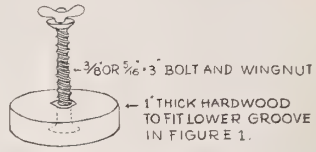
3/8 OR 5/16 · 3" BOLT AND WINGNUT
1" THICK HARDWOOD TO FIT LOWER GROOVE IN FIGURE 1.

FIGURE 2 - LOCKING LUG
•MAKE TWO•

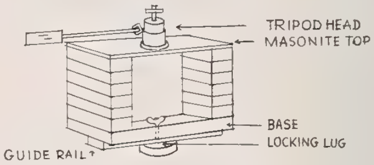

FIGURE 3 - CAMERA CARRIAGE WITH GUIDE RAIL AND LOCKING LUG

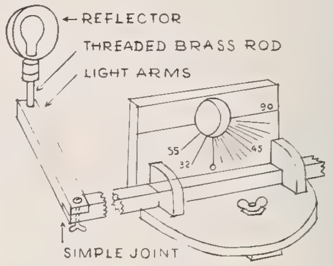

FIGURE 4 - TITLE BOARD CARRIER SHOWING HOLE FOR MASTER DISC

Construction diagrams for the universal titler described here

The supporting arms for the lights are made from the piece of one and a half by one and a half by sixty one inches. The crossbar is twenty seven inches and the arms are seventeen inches. They are joined at the corners simply by cutting away half of each and then by overlapping them and fastening them with a short three eighths inch bolt and wing nut. They can also be strengthened at the corners with small corner braces if you like. The crossbar is bolted to both the upright and the base which connection braces the entire assembly further. Now cut a piece from your three quarter by two by eighteen inch sliding rail, just to fit across the carrier base from the upright to the rounded back, and fasten it securely to the bottom of the base. This piece keeps your carriers on the track in perfect alignment. Just far enough back of the crossbar that it can be reached for easy adjustment. drill a hole completely through the base and guide bar, large enough for a three eighths inch bolt to go through easily. This hole is for the bolt from the locking lug, and it should be as far forward as is convenient, because most of the weight is forward.

The locking lug is made by cutting a round disc out of your one inch hardwood and fastening a flat headed three eighths by three inch bolt solidly in the center. Counter sink the head and fasten it on the other side of the disc with a thin nut. (Thin nuts for both locking lugs can be made by sawing in half with a hacksaw one nut of regular thickness.) Counter sink the nut as carefully as you did the head. The size of your hardwood disc is, of course, determined by the lower space between the long base rails. It should be as wide as the space allows, so long as it does not bind when the carrier is moved up or down the track. The carrier is locked in any position simply by tightening the wing nut. By loosening it, the carrier either can be moved or removed from the base entirely. The locking lug and guide bars are identical on title board carrier and camera carriage, so that the construction details for one will suffice for both. You may want to cut the size of the bolt for the locking lug on the camera carriage down to five sixteenths by three inches.

To complete the title carrier as far as this month's instructions go, mount your light sockets on the tips of the light arms, elevating the sockets to the correct height by means of threaded hollow brass rods which can be obtained from almost any counter where floor lamps or accessories are sold. Bring your wires back along the arms and over to one side for your Hi-low switch and outlet plug. In this way, your carrier can be either on or off the base with no trailing wires. The outlet plug is a flush type plug receptacle mounted in reverse position; or, if such a plug is unobtainable, simply a short piece of wire terminating in a standard outlet plug. The Hi-low switch is merely a double pole, double throw switch so connected that, in one position, lights are in series and, in the other, they are in parallel. The switch should be made shockproof by bending a thin plastic or other suitable material over it, so that only the handle protrudes, and having a slot so that the handle can be moved from one position to the other.

The camera carriage simply is a platform with locking lug and guide rail, which will raise your camera to the correct height. The base is three quarter inch plywood, five by seven inches, and the top is a piece of masonite of the same size. The base is separated from the top by blocks of three quarter inch plywood at each end so that there

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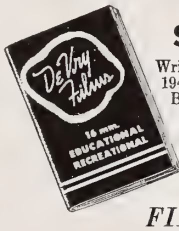

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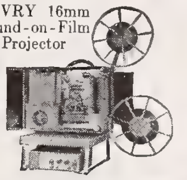

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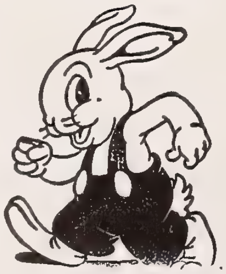

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is formed a hollow box about five by seven by about four inches high. It should be high enough so that, with your camera in place on a "pan tilt" head, the lens will be about eight and a quarter inches high. That is half the height of a sixteen by twenty inch title board plus one quarter inch clearance.

Next month, complete details will be given for constructing the mechanism which corrects for parallax and enables you to center a title in your own viewfinder with perfect assurance that it will be filmed just as you see it.

(Part 2 of How to make a cine titler *will follow in the May number of* Movie Makers*—Editor.)*

Filming sea shells

[Continued from page 139]

do shorter lenses and, second, it gave me more room to work, as the camera could be placed farther away.

I determined exposure by taking a meter reading on a piece of neutral gray cardboard, placed at the spot to be occupied by a shell. Only the two No. 2's were lighted when I took the readings. The light from the spotlight was not taken into consideration in any case. I have found that, where the subject is small or has very light and dark areas, this method of using a gray card has given me much better results than have those obtained by taking a reading of the object itself. I shall not guarantee that it would be safe to ignore the spotlight in all cases, as its effect would depend largely upon the position it occupies; but, in general, back lighting is not considered in taking an exposure meter reading. Obviously a spotlight placed in front, alongside the other lights, would have to be considered as part of the basic lighting.

For section three, a much simpler setup was used. The shells to be filmed were placed on a piece of plain blue paper on the floor, and absolutely flat lighting was used. These shots were not nearly so striking as were the others, but I knew that I needed some less dramatic material in the film. If a symphony orchestra started out full blast and employed all its instruments at maximum volume to the end of the piece, the effect would be pretty monotonous. It seems to me that the same thing holds true in a moving picture. Therefore, I started section three with some nice, but ordinary, shots of sea shells and then, about the time that the audience might begin to yawn and glance at the projector, to see how much film was left, I planned to reawaken interest with the best scenes that I was able to produce.

In all shots, as often as possible, I introduced motion, in the form of a hand picking up the shell or turning it over.

In editing the film, I chose for the opening a shot that I had made early one windy morning on the east coast of Florida. The sun was up, but it was hidden behind clouds. The entire atmosphere had a decided yellow cast, and the wind, of gale proportions, was sending huge combers crashing on the beach. I had made this scene on Type A without using the filter and had deliberately underexposed it about two stops. The picture was taken directly into the sun, or rather toward the place where the sun was hidden behind clouds. It is one of my favorite shots (even if no one else seems to notice it particularly).

Next, I spliced in a short piece of blank film where the foreword title would be placed. Then came section one, which starts with shots of Mrs. Vincent blowing on a conch shell horn. These shots are followed by those taken at Sanibel Island, showing the collecting of shells and other action.

Then followed section two and section three. In section three—the closeups of the shells—it appeared advisable to intersperse some shots of myself, examining and classifying shells, to avoid the monotony of a continuous series of close scenes. These shots were taken and, at the same time, a transition shot, to bridge the gap between sections four and five, was made. This was a closeup of myself, lifting a large shell to my ear. This scene dissolves into a shot of the surf and thus transports the audience from our living room back to the ocean in one quick, natural transition. In the music which accompanies the picture, a recording of surf adds to the effect.

For the main title and credit title, letters were cut out of differently colored paper. The letters were pasted on the outside of a small aquarium. A piece of blue paper was fastened in back of the aquarium, while sand, sea shells, bit of coral and the like were placed inside, and the aquarium was filled with water. By concealing a rubber tube beneath the sand and blowing on the tube, bubbles were made to rise through the water. The inside of the aquarium was lighted from the top with one No. 2 Photoflood, and the letters on the glass surface were illuminated with two No. 2's. The proper contrast between the lettering and the background was brought about by moving the lights until the desired meter readings were obtained for each. The camera was operated at sixty four frames a second, so that the bubbles would rise more slowly.

For the foreword, I wanted white letters on a moving background of the surf. Because of the length of the reading matter, I did not have enough title letters to make the caption in the usual way; so, I had it printed in black on a white card by a local printer. I then took a picture of the card with a five by seven still camera (borrowed for the occasion) and developed the negative in high contrast developer. This negative was filmed with the movie camera. I lighted it by placing my projection screen, illuminated by two No. 2's in reflectors, about five feet behind the negative. The light from the screen gave absolutely even illumination through all the lettering, and, as no appreciable light came through the black portions of the negative, the exposure was not critical. A reading was taken from the screen, and the exposure figured at one stop greater than that which would completely expose the letters. Too much overexposure destroys the clarity of the letters, as a certain amount of halation occurs. The background, a scene of surf, was double exposed on the same footage. (Lake Michigan provided a good substitute for the Gulf of Mexico when surf was needed.)

All subtitles were made with white plaster block letters. The letters were set up on black velvet on the floor and were filmed at *f*/5.6 with two No. 2's in reflectors, approximately three feet away. In taking these titles, I grouped those which were to have similar backgrounds together and timed the length of camera run for each with a stop watch. Then the film was removed and rewound in the darkroom, which task is a real one with a magazine camera until you have done it a few times. The background scenes were then exposed on the same footage and likewise were timed with the stop watch. The background scenes were chosen to fit the spot in the picture where they were to go, so as to provide as little interruption to the flow of the picture as possible.

The finished picture runs approximately 430 feet, and it is accompanied by a musical background, including sound effects of the surf in appropriate spots.

Films you'll want to show

[Continued from page 148]

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NEWS OF THE INDUSTRY

Staff change Donald Maggini, ACL, advertising manager of Movie Makers, who became connected with this magazine in March, 1942, has resigned to join the staff of an advertising agency in New York City. Mr. Maggini carries with him the best wishes of his fellow staff members and of the members of the amateur movie industry. Richard Gazlay, whose previous experience has been in the field of advertising copy writing and who is himself a movie amateur of long standing, will be in charge of the advertising of Movie Makers, succeeding Mr. Maggini.

Pictorial's new catalog Pictorial Films, Inc., RKO Building, New York City, has issued a new catalog of Pictoreels, home movie subjects. Copies are available to all dealers from the home office or through the following distributors: Hub Photo Supply, Boston; Arel Photo Supply, 918 Delmar Boulevard, St. Louis; Burke & James, 223 West Madison Street, Chicago, and from Garlick Films & General Films Ltd., in Canada.

B & H buys Harvard film Harvard University's *Three Centuries of Massachusetts* has been sold to the Bell & Howell Filmosound Library, which will distribute the historical film in its present length of eight reels and in shorter versions after editing.

Army-Navy "E" to Wollensak More than 1100 employees participated in ceremonies that marked the presentation of the Army-Navy "E" Award to the Wollensak Optical Company at the Eastman Theatre in Rochester, N. Y. Rear Admiral Willard A. Kitts, USN, presented the banner in recognition of the company's outstanding performance in war production, and Colonel Frank J. Atwood, district chief of the Rochester Ordnance District, awarded "E" pins to four representatives of the firm's employees.

Such equipment as gunsights, binoculars, spyglasses, azimuth telescopes, lenses and shutters has been produced for both the Army and the Navy.

Eastman aerial camera is tested in 75 degree below zero temperature

Eastman's aerial camera The Eastman Kodak Company reports that it has produced an aerial camera that will be used by the Army for photographing territory from a height of 40,000 feet and more. Elaborate tests were made to insure perfect operation in the sub zero temperatures to which it will be subjected. Samples of the cold which Army aircraftsmen find at extremely high altitudes were experienced by Eastman workers who put the cameras through their paces in rooms that registered from forty five to seventy degrees below zero. Workers donned sheepskins, parkas, thickly lined boots, gloves and rubber masks, such as are used by the Air Force.

Plans for war equipment A "committee on government surplus war equipment" has been formed, which hopes to come to an accord with government agencies concerning the problem of returning United States photographic equipment to the public after the war, states Bell & Howell Company. J. Harold Booth, vicepresident of Bell & Howell, heads the committee that is working for a smoothly functioning policy whereby surplus material would be released to the original manufacturers for servicing and thence made available again to the consumer through regular dealers. Representatives of the new committee plan to confer with W. L. Clayton, head of the government agency concerned, and to stress the benefits of the plan to manufacturers, their employees, dealers and consumers.

Ampro's plans The Ampro Corporation, 2839 North Western Avenue, Chicago, announces that it has brought its plans for post war equipment to an advanced stage in its expanded plant. The government, of course, has had priority on all 16mm. motion picture equipment and is using sound projectors in great numbers in all sectors of the war front. Ampro's research in this field has resulted in improvements which will be incorporated in models that civilians will find available in peace time.

Gutlohn in Chicago

Walter O. Gutlohn, Inc., 25 West 45th Street, New York City, distributors of 16mm. sound films, announces that it has opened a branch office at 19 LaSalle Street, Chicago. Marcia Shiro, who has been handling the photographic dealer department of the organization, has been appointed to take charge of the new office, which will directly serve clients in that area. In New York City, George J. Zehrung, formerly director of the Y.M.C.A. Motion Picture Bureau, has been retained as consultant for the development of the Gutlohn Industrial and Educational Film Division.

Practical films

[Continued from page 143]

PRODUCER ACTIVE

The Horne Motion Picture Service, Nutley, N. J., under the direction of Neil P. Horne, ACL, has recently completed five 16mm. productions which will be used for advertising, publicity and training purposes. The Horne clients include Leonide Massine, noted choreographer, whose ballets Mr. Horne has recorded on film for future study, and H.R.H. Prince Feisal, Minister of Foreign Affairs of Saudi Arabia, and his brother, Prince Khalid, whose recent visit as guests of Princeton University was filmed by Mr. Horne for the Arabian American citizens.

Other Horne productions include *Florsheim Shoe Customers,* running 1400 feet of sound Kodachrome and filmed for the New York *Daily News; Womanpower,* a three reel, silent, black and white film that illustrates employment conditions for prospective workers at the Wright Aeronautical Corporation, Paterson, N. J.; and a silent Kodachrome record of slaughterhouse operations for the Atlantic Meat Company, Newark, N. J.

BOY SCOUT FILM

The Visual Education Service of the Boy Scouts of America recently completed *The Cub in the Home,* a two reel sound color picture that depicts typical home activities of the Boy Scout program for younger boys. Cubbing, designed for boys of from nine to twelve years of age, is planned to fit home life, and the picture shows how the program can help parents as well as the boy. Several direct sound sequences, produced by Spot Film Productions, Inc., are included. Approximately a hundred prints are already in circulation by the Boy Scout Visual Education Service, which makes intensive use of its film productions. Over 425 prints of an earlier picture, *Scout Trails to Citizenship,* have been distributed.

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The Steam Locomotive, 2 reels, 720 feet, 16mm. sound on film, black and white, running 22 minutes; produced by the New York Central System.

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The Steam Locomotive follows *The Freight Yard* as the second in a series designed to show "behind the scenes" activities of modern railroading. (See *Practical Films* in this magazine.)

America's Favorite, 1 reel, 16mm. sound on film, color, running 12 minutes; produced by the National Dairy Council.

OFFERED TO: groups.

AVAILABLE FROM: National Dairy Council, 111 North Canal Street, Chicago, Ill.

America's Favorite is a pleasing combination of cinematographic beauty and dramatic information about the source of ingredients, the methods of manufacture and distribution and the reasons behind the popularity of ice cream.

Know for Sure, 1 reel, 16mm. sound on film, black and white, running 22 minutes; produced for the United States Public Health Service.

OFFERED TO: men's groups and only for use through official health agencies.

AVAILABLE FROM: Federal Security Agency, United States Public Health Service, Washington, D. C.

Know for Sure tells what should be known about syphilis, why a blood test is important and how it helps to prevent new infections by proving that it does not pay to take a chance.

Learn to Live, 1 reel, 16mm. sound on film, black and white, running 9 minutes; produced by Aetna Life Affiliated Companies.

OFFERED TO: groups.

AVAILABLE FROM: Safety Education Department, Aetna Life Insurance Company, Hartford, Conn.

Learn to Live is a series of animated "shorts" explaining various safe driving and safe walking practices, including how to park a car; how to turn at an intersection; how to avoid skidding; how to pass a car on the highway; how to cross the street; when to cross the street; how to walk on the highway.

U.S.S. Cor-Ten, 1 reel, 800 feet, 16mm. sound on film, black and white, running 20 minutes; produced by United States Steel Corporation.

OFFERED TO: groups.

AVAILABLE FROM: J. F. McGown, Advertising Department, United States Steel Corporation of Delaware, 71 Broadway, New York 6, N. Y.

U.S.S. Cor-Ten is the story of a low alloy, high tensile steel and its use in the transportation field and allied industries. The film features various tests and stresses the importance of weight saving in design and cost.

The France That Fights, 800 feet, 16mm. sound on film, black and white, running 20 minutes; produced by France Forever.

OFFERED TO: groups.

AVAILABLE FROM: France Forever, 587 Fifth Avenue, New York, N. Y.

The France That Fights, with commentary in English, was filmed in France and shows German occupation troops in Paris; forms of resistance on the part of the French; General de Gaulle's soldiers on parade; Dunkirk, 1940.

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AVAILABLE FROM: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.; 19 South LaSalle Street, Chicago, Ill.; 351 Turk Street, San Francisco, Calif.; 1700 Patterson Avenue, Dallas, Texas.

The eight color films in this group, available separately, cover the following subjects: *A Town in Old Mexico,* 1 reel; *Patzcuaro,* 1 reel; *Tehuantepec,* 1 reel; *Mexico City,* 1 reel; *Cuernavaca,* 1 reel; *Yucatan,* 2 reels; *Guadalajara,* 2 reels; *Veracruz,* 2 reels.

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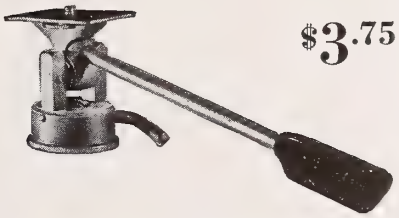

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Nantucket

[Continued from page 145]

would be draped with cables. Sometimes a change of camera position solved the problem, more often not; so a new subject would have to be found. The streets were narrow, the obstructions many and few buildings would adapt themselves to more than one camera viewpoint. The wide angle and telephoto lenses were worked overtime. I changed lenses and adjusted the tripod so much that first day that my hands ached. But I got the scenes minus the intrusion of poles or wires.

My actions usually attracted a curious and sometimes intolerant audience. I was always in the most unorthodox positions, always passing up the *best* view, always coming back to the same spot. What was I up to anyhow? A lady asked one day if I were a "G-man" and why didn't I go to the door and get my information like a gentleman.

But the perennial summer visitor is the most adamant in the belief that Nantucket is the Utopia absolute. I was trying to explain to a lady from Boston one day that I simply could not ignore unsightly objects in planning a composition.

"Telephone poles — wires — cables? Why, I had never noticed them," she said. "You must look right through such things, right through to the beauty of dear old Nantucket."

"But a camera will not do that," I protested.

"That's just the trouble with these new fangled inventions," she chirped, "they lack the human element."

Then there was the lady who wanted to show me "the most perfectly adorable view in the whole wide world." It would be my prize shot, she said.

I followed, eager not to miss anything.

"Now! Just look at that—it has *everything!*"

I agreed that it did. Picket fence, weathered lean to, casement windows, hollyhocks, a trellised path to an old fashioned garden; it was nicely framed, too.

"But that maze of wires up there! They spoil the picture."

"Oh, those? Why, they're just what's needed to fill that open expanse of sky."

And so it went from day to day, a struggle for every shot. But I found that, by studying every possibility, I was able to make an adequate collection of scenes to fit my idea of Nantucket of the past. I learned that there is always a second choice in filming—if one composition doesn't work out, another may.

By this time, I had been branded an "off islander" of questionable motives, by islanders and summer visitors alike. I had dared to deplore anything which spoiled the past century atmosphere that I so highly prized. I had worked hard for a screen version that would exemplify the island's most priceless heritage; but, alas! I had desecrated the place by lamenting obstacles which stood in the way. Just before I left, the local newspaper devoted half a column to the "poor deluded fellow" who had come from the city expecting to find oxcarts and hoop skirts.

On the boat for home, at last! A fellow passenger and I were relaxing on deck, admiring a sailing vessel as it glided gracefully over the swells like some great sea bird.

"It's like a painting come to life," he said, "like a dream."

"It *must* be a dream," put in a photographer at my left, "it can't be the real thing—there aren't any telephone poles around."

* * *

The rest was routine. When the film was finally ready for the initial screening, a friend who knows Nantucket, and loves it, was called in for his reactions.

"It's a dream," he said.

"A dream! Just what do you mean?"

"I mean," he said, "that I've just seen Nantucket as I had visioned it would be when they got rid of those unsightly telephone poles. You know," he added, "I really never thought that they'd get around to removing them."

Maple sugar movie

[Continued from page 147]

ture on maple sugar that we could find. From the facts thus gained, I slowly evolved a scenario. I wanted a good title to begin with and, in *Bartlett's Familiar Quotations*, I found a poem that seemed to tell my story quite well:

"Never yet was a springtime,
  Late though lingered the snow,
That the sap stirred not at the whisper
  Of the southwind, sweet and low."

So I decided to call my film *The Southwind Whispers.*

The picture opens with my wife walking along the sidewalk near our home. She discovers a wet spot on the flagstone and, looking up, observes the sap dropping from the broken branch of a wintry looking tree. From here on in, it was easy. I only had to wait for that summons from the farm.

In March, it came. One morning after I had left for the office, my wife received the message that the run had started the evening before. By noon, I was back home and we were on our way. Gasoline rationing had not yet started in those days. The speed limit was fifty or better. I did better. By late afternoon, we were expectantly approaching our goal. Who says that there is nothing new under the sun? We were experiencing a new thrill every second as we, who only a few hours before had left snowless city streets, whisked along the white bordered roads of the hinterland.

At sunset, we reached the farm, a delightful place spread out among the rolling hills. Our reception was royal, our host and hostess as genial as if they had known us for years. The farmer, we found, was a Brown graduate, and the place had been in his family for more than a century. I cannot say as to just what our notions of farm life had been, but our eyes were opened now. These folks lived like we did, in a centrally heated house with all the conveniences of life which we know. And they had plenty of space on the outside to go with it. We found it such a pleasure to be able to stretch in their side yard without putting our fists through a neighbor's windows. When we went to bed, it was so quiet that we could hear each other think. . . . And then it was morning!

"Wear your oldest clothes and bring galoshes," they had advised us. Well, it was a good thing that we did. Sugartime is best when the nights are cold and the days are warm. And, when the days are warm, the mud is thick. But it did not interfere with our picture work. Nothing could have stopped us now. Up hill and down dale; over snowdrifts and through icy rivulets; setting up the tripod; getting cooperation from every worker; being advised as to little points that we might have missed—we followed the whole process, from the distribution of the pails among the trees down to those luscious moments when the sap becomes syrup and the syrup becomes sugar.

It took us three days or, perhaps I should say, we took three days. It was a color film paradise. Except for feeling that we might be imposing on our hosts, we might have stayed a month.

As for the pictures, well, they almost ended up by being incidental. I did win a club contest with the film, and I have shown it again and again to highly appreciative audiences. But, you see, to get anywhere with it, I had to take that idea by the nape of the neck and do something drastic.

Amateur clubs

[Continued from page 146]

Five see films The five leading cine clubs of the Chicago area gathered recently 700 strong, in the Assembly Hall of the Marquette Building, for an invitation screening of 16mm. Kodachrome travel films by Burton Holmes, traveler and lecturer. The Edison Camera Club, ACL, served as the host, with the Chicago Cinema Club, Metro Movie Club of River Park, South Side Cinema Club and the Suburban Amateur Movie Club as the guests. Other films seen at regular meetings of the Metro unit include *New York City,* by Alice Stigers, and *Portage Point Inn,* by Milton Nelson, both from the South Side club; *Our National Parks,* by Roy Whipple; *Vacation Cruise* and *Sonja Henie Ice Carnival,* by E. G. Wilklund.

Two in Torrington

Meeting jointly with the Torrington Junior Women's Club, members and guests of the Torrington (Conn.) Cinema Club, ACL, witnessed a recent screening of *Where The Americas Meet,* a feature length, 16mm. Kodachrome study of Puerto Rico, by Morton H. Read, ACL, of Springfield, Mass. At an earlier regular meeting, cine club members saw *Egyptian Travelog,* by Sidney Moritz, ACL, and *New York Calling,* by Frederick G. Beach, ACL, of the New York Central Motion Picture Bureau, ACL, both pictures being distributed by the League's Club Library.

Gunnell at Hartford

Continuing their series of one man screenings—initiated recently with a program of films by Robert P. Kehoe, FACL—members of the Hartford Cinema Club attended a late meeting turned over to Frank E. Gunnell, FACL, of Staten Island, N. Y. Mr. Gunnell presented two 800 foot features in 16mm. Kodachrome—*Down Mexico Way,* a Ten Best award winner in 1941, and *Baie St. Paul,* grand award winner in 1942 of the Come To Canada film contest sponsored by the National Film Board, in Ottawa. A question and answer session rounded out the program.

Logansport elects

New officers for the current year of club activity have been announced by the Logansport Amateur Motion Picture Club, ACL, in Indiana, as follows: Mrs. George F. Muehlhausen, ACL, president; Dr. Roy Koffel, vicepresident; Mrs. M. Hammondtree, secretary; Dr. I. C. Watts, treasurer; Mrs. George L. Muehlhausen, librarian; George L. Muehlhausen, club exchange. Recent films seen by the members include *Camping Through Wisconsin and Canada, Silver Springs, Florida* and *In The Smoky Mountains.*

Racine swaps

Films and film cans, titlers and titling letters, splicers and editing boards were among the many items offered for sale or trade at a recent White Elephant Auction staged by the Ra-Cine Club, ACL, in Wisconsin. On the same program, two films from the League's Club Library, *The Voorlezer's House,* by Frank E. Gunnell, FACL, and *New Hampshire on Parade,* by Fred C. Ells, FACL, were screened. John R. Kibar presided at the double turntables. The Racine club will hold an informal contest this month, with results to be announced at the group's May meeting.

Staten Island sees

Meeting in the Cellar Theatre of Herman Andresen, in West New Brighton, N. Y., members of the Staten Island Cinema Club saw a recent program of members' and guest films, as follows: *Ice Follies, 1944,* a two reel, 16mm. color study recorded by Emerson Conklin, ACL, at Madison Square Garden; *Land's End,* a single reel of 16mm. color, featuring the fishermen and bird life of the Gaspé Peninsula, by Frank E. Gunnell, FACL; *L'Ile d'Orléans,* 1939 Maxim Award winner by Judith and F. Radford Crawley, ACL, from the League's Club Library.

Long Beach elects

Mrs. Mildred Caldwell, ACL, founder president of the Long Beach Cinema Club, in California, has been reinstalled as that group's leader at a recent election for the current year. Other officers on the same slate are Clarence Aldrich, ACL, first vicepresident; Carl Weldon, second vicepresident; Forrest Kellogg, secretary; A. Warren Nash, treasurer. Films seen recently on the Long Beach screen include *Fireman's Daughter,* by Mr. Aldrich; *Looking Straight,* by Pat Rafferty; *Views of Yosemite,* by Joseph Stoklass; *Fishing Fun,* by Mr. Kellogg.

Ottawa dines

Ross MacLean, assistant film commissioner of the National Film Board, in Canada, was the guest of honor at the recent First Annual Banquet of the Ottawa Cine Club, gathered in Chez Henri outside of the capital city. A selection of films and *The Patients of Dr. Focus,* a skit, completed the dinner program. A new executive board for the current year was installed at the banquet as follows: G. A. Grant, ACL, president; Captain Peter Robertson, ACL, vicepresident and secretary; Frank E. Artlett, ACL, treasurer. Serving with them on the executive committee are Dr. Romeo Payfer, ACL, and Henry Sedziack.

Milwaukee questions

A "Stump the Experts" quiz program—which was part good fun and part good instruction—was the feature of a late meeting of the Amateur Movie Society of Milwaukee, ACL. The program chairman, Joseph Hoffman, served as master of ceremonies and questioneer, while Norville Schield, ACL, Eugene Millmann, ACL, Elmer Mohaupt and Naomi Gauger went on the stand as the experts. Miss Gauger emerged with a blue ribbon as Cine Expert; the others emerged with dunce caps. Other recent

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committee appointments (besides that of Mr. Hoffman) include Ryne Zimmerman, ACL, scenarios; Mrs. DeLylia Mortag, ACL, shut ins; Robert Mason, technical; Mr. Mohaupt, membership.

Sixth for Kansas City A capacity crowd of 150 members and guests of the Kansas City Amateur Movie Makers gathered recently in that city's Green Parrot Inn for the club's Sixth Annual Dinner. Feature of the evening's entertainment was a screening of *Hail, British Columbia!*, 1941 Maxim Award winner by Leo J. Heffernan, FACL, from the League's Club Library. Albert D. Furnans, ACL, was in general charge of the dinner arrangements, assisted by Gale H. Curtright, ACL, on programs and Walter Jennings, ACL, on ticket sales. Mrs. E. M. White has been appointed club hostess for the current year.

Winnipeg chooses Roy A. Lind heads the new board of officers for 1944 of the Winnipeg Cine Club, aided by D. A. Patterson, vicepresident, and W. R. Lawson, secretary treasurer. Serving with them on the executive committee are R. T. F. Thompson, W. A. Cartwright, R. A. Jacobite, ACL, W. Walton, ACL, and A. G. Lawrence. Films seen at a recent gathering of the club include *Banding of the Bald Eagle*, by J. L. Morton; *Western Honeymoon*, by Dr. Aldor G. Anderson; *Montreal*, by Marguerite Gauthier.

Filming amphibious troops

[Continued from page 140]

list of various angles, both above and below water, was set up. In a picture where there are going to be surface scenes and then underwater angles of the same action, it is very necessary for the director cameraman to keep strict account of what has been filmed during a day's work, because the above and below surface angles of the same sequence may be recorded days apart, but, in the assembled picture, they will appear as continuous action—very similar to any filming of a story with many sequences.

All the men in the picture perform with full packs, rifles and helmets. This fact means that the men and their equipment are wet practically all day long—a very different condition to that which swimmers encounter when they wear bathing suits.

Working with a military "company" is really much more of an advantage in making this type of picture than dealing with civilians would be, who usually are very anxious to contribute their time in exhibiting their favorite sport, but are limited, naturally, in the time they can devote to working for picture production. These military men were working for the camera exclusively, and at the same time obtaining more experience in the water with full field equipment and in line of duty. Most of the men really enjoyed the experiences in spite of drying uniforms a number of times a day and cleaning rifles and equipment continuously.

Our first setup showed the men advancing from the swampy shore of a jungle, firing rifles while they were partially submerged, although, while they crossed the stream, a machine gun, on either flank, fired across at the shore to which they advanced. The machine guns are set on small floats made from sticks and two canvas shelter tent halves. The machine gun crews tread water across the stream, holding to the small raft as the firing continues. Five angles were necessary to cover the action, including shots of snipers in trees, who fire across the stream and, at the correct time, drop down into the water and swim across to their platoon which has now made the opposite shore.

The human chain, made up of good swimmers and rifles stretched across a fast moving stream, helps the poor swimmers to reach the opposite shore, as they pull themselves along holding to the "chain." The good swimmers tread water with some difficulty. Underwater angles were made on this sequence which shows how rifle slings are held at each end by the men treading water, in addition to three above water angles—two long shots and one closeup.

Now we show how a narrow, deep stream can be crossed, keeping the rifle dry. This requires a very difficult swimming position, as one can only use one arm for stroking while the other holds the rifle with the butt on the shoulder and muzzle pointed up clear of the water. Two angles from a float were sufficient to cover this sequence.

One angle above water was made, showing how equipment is discarded in an emergency such as exhaustion. The underwater angle showed the best detail, and more footage was used on it.

Then we had the men make floats from the canvas shelter halves and put all their equipment on these floats for crossing a wide stream. They swim along pushing the floats ahead of them. Then we showed an amphibious "jeep" entering the water, which is a combination land automobile and small motorboat. All the driver has to do is to shift a gear after he has entered the water, and the propeller drives the craft and the steering wheel works the rudder. The underwater shot of the jeep running on the surface with the four wheels under water and motionless made an interesting scene. Then we showed an underwater hitch hike, with the men being pulled along, holding a rope attached to the rear of the jeep.

An excellent thirty foot steel diving tower was used to show the men getting accustomed to jumping from heights of ten, twenty and even thirty feet with full packs and slung rifles. The steel helmets are held in the left hand; otherwise the chin strap could choke the man when he hits the water at high speed. Slow motion here showed the correct details of the jumping position of body and legs. Several shots were made from close to the water's surface and also from a stand atop the tower looking almost straight down as the men jumped. These same angles were made from the forward deck of a tanker tied up at a near by, deep water, gulf port. Here the men jumped from almost fifty feet above the surface of the water.

At Wakulla Springs, we made the usual gasoline fire scenes with men swimming under the surface, showing how they come up splashing water to either side, which extinguishes the fire at that spot. Here an interesting angle was made in which the horizontal center line of the picture shows the flames above the water and men under the surface at the same time. Several times, the camera tank was completely surrounded by flames, in making the sub surface scenes, and it was necessary for swimmers to splash water on the camera and its operator, to prevent burning off the wooden top of the tank.

To illustrate how a man can protect himself from machine gunning from an airplane, the soldiers lined up in the water and a plane flew over, as they submerged on signal from their sergeant and stayed down as long and as deep as possible. Then the actual result which takes place when a bullet hits the water was shown. This action gave the most interesting and convincing sequence in the picture, as three men with full equipment submerged, and a Browning automatic rifle was fired directly at the spot where they went down. This scene was shown from above, but the underwater angle showed the projectiles practically being stopped at the surface, and the three men sitting on the bottom of the stream, unharmed. Of course, they came up to the surface as soon as the firing ceased. A closeup was made of one of the swimmers picking up the spent projectiles from the bottom of the stream and then placing them on the surface of the float, to show how the bullet is broken and the jacket stripped from contact with the water at such high velocity. A foot of water over a man's head is better protection than armor plate.

Then we showed the technique for protection from aerial bombing in the water. The men swim on their backs in this instance. This position places the head, chest and stomach on the water's surface and prevents underwater concussion damage, to a certain extent. Only wide angles and closeups were made above water of this action, using dynamite, set off electrically, to simulate bombs exploding below the surface. The explosions sent up large geysers of water around and near each man. After these cease, the men turn over and continue swimming to attack the shore for which they set out.

Only by full cooperation between every one concerned in making a picture of this type could it be made into such a satisfactory and convincing production. A total of tweve days of filming time was necessary to complete all the sequences. The moving and setting up of the underwater camera tank and floats for just the right angles occupied considerable time. This adjustment is much more tedious work than are the usual setups on land, where angles can be picked in a matter of minutes. The light and water clarity cannot usually be foretold until the camera tank window is actually in position for a tentative scene.

(Editor's note. In the recent awards made for 1943 by the Academy of Motion Picture Arts and Sciences, Amphibious Fighters, *whose making Mr. Ervin describes here, was given an award as the best one reel short subject of the year. The picture was made for Paramount by Grantland Rice, with whom Mr. Ervin is associate producer, and Mr. Ervin performed the camera work himself. Thus, the tribute to the film is a particular tribute to a Fellow of the Amateur Cinema League.)*

The Marines record their fights

[Continued from page 141]

for I found that 16mm. cameras were among their most valued pieces of equipment and that they had taken several thousand feet of Kodachrome under actual combat conditions. So this story can be told strictly from the standpoint of the 16mm. filmer who has the same equipment.

The cameramen in the cast of this story, produced exclusively for Movie Makers, are Lt. Arthur S. Carter, of Los Angeles, head of the photographic section of the Marine Corps combat unit that made the landing. He has been in the photographic business for eleven years and has done commercial 16mm. movies and travelogs for the Ford Motor Company and the Coordinator of Inter-American Affairs. He always used a Cine Special for this work.

Tech. Sgt. Albert Frank Monteverde, also of Los Angeles. He was a still cameraman for International News Photos and also had been with the *Los Angeles Examiner.* He had not made movies before he joined the Marines.

Staff Sgt. Arthur L. Steckler, of White Plains, N. Y., formerly in the photographic department of Davega, Inc., in White Plains.

Sgt. Arnold Johnson, of Portland, Ore., who was out on an assignment and whose history I could not obtain.

Private First Class Walter Golub, of the Bronx, New York City, the only one of the enlisted men who had done amateur movie work before he joined the Marines. He formerly worked in the film laboratory of 20th Century Fox in New York City, in charge of reducing 35mm. film to 16mm. prints.

Lt. Carter and his four movie men, together with several still photographers, landed at Cape Gloucester with the first wave of Marines. They had with them five Eyemo 35mm. cameras and two Cine Specials, 16mm., as well as a Bell & Howell 16mm. magazine camera.

Contrary to the best filming advice, tripods were not carried, but the reason is understandable in these circumstances. Tripods would only be in the way, and, since there is plenty of motion in the scenes being taken, the steadiness of the camera does not mean so much. Various kinds of cases were used to carry the cameras. One man found that a .30 calibre machine gun ammunition box, a heavy metal case with a hinged top cover, cut away at the lower corners something like the leather Bell & Howell camera case, was most suitable for a Cine Special and accessories. Monteverde uses a three and a quarter by four and a quarter Speed Graphic leather case for his Cine Special. In it he is able to carry eight 100 foot spools of Kodak film, together with cleaning brushes, oil and so on. Small rubber bags with tie strings also were found suitable.

Lt. Carter, carrying an Eyemo 35mm. camera, placed it in a rubber bag. He carried his film in another rubber bag, placed inside an empty canvas canteen cover, which he hung on his pistol belt. In another rubber bag he had accessories, including notebooks or notepaper, slates for recording scenes, places, exposure and so forth, in accordance with professional movie practice (filmed in a closeup at the start of each scene), chalk, lens tissue and other accessories.

All canteen covers, incidentally, were placed at the back of the carrier's belt, so that he could get as close to the ground as possible in the event of enemy bombing or strafing. As Lt.

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Carter told me, "When the Jap planes come over, you don't want anything between your belly and the ground." In such cases, I was told, the first thing the cameraman does is to put his camera on the ground and then lie on top of it. Supplies of film, incidentally, are carried in preference to rations, and an attempt always is made to have two weeks' supply of film immediately at hand.

Monteverde worked almost exclusively during the Cape Gloucester operation with 16mm. Kodachrome film in his Cine Special, and here are some of his comments about the use of this film in the tropics, supplemented by comments from the other cinematographers.

All film should be tropically packed, and it should be kept in a dry and cool place. This is difficult under tropical conditions (as I have found out from personal experience during several months in New Guinea), and so artificial dehydrating or drying agents must be used. Actual dehydration can be accomplished by sealing the film in a small airtight non porous box, with dehydrating salts, and leaving it in there from twenty four to forty eight hours. Tropically packed film which has not been opened is all right; but once it is unsealed, the dehydrating process must be undertaken.

Artificial dehydration can be accomplished by packing the film in tea if the latter itself has been dehydrated, or dried out, by warming it in an oven for a short time. Rice is even more effective, if it has been browned a bit in a frying pan. Film also can be wrapped in regular brown Manila wrapping paper, but one must make sure that the paper is dry. When the film has been dehydrated, and if it is a completely exposed spool, it should be placed in an airtight can immediately and sealed. Spools which are not finished should be placed back in a can after use, but not sealed.

Cameras should not be loaded until they are ready to be used, and film should not be left in them overnight, because the film will lose its loop and become moist. As a tip for tourists who may travel in these parts after the war, Monteverde suggested using the ship's refrigerator for storage of film, taking it out twenty four hours before it is to be used.

Salt air, even though the film may have been dehydrated, affects it, for salt crystals are left on the film. This condition is truer of Kodachrome than of black and white film. Refrigerator storage is, therefore, highly desirable when you are at sea.

Concluding this section on care of film, there is one outstanding rule—get the exposed and unsealed film out of the tropics as soon as it is possible. The Marines send it out by the first available plane; professional commercial cameramen do the same.

In his color film work, Monteverde always used Type A Kodachrome with a Type A filter. Type A, he explained, films greens better—and jungles are profuse in their greens—while the Type A filter does away with the need for a haze filter. Monteverde had no other filters with him at Cape Gloucester, not because he could not have used them, but because the Type A was the only one sent to him from the States. But he felt quite satisfied with the results.

He used only the regular one inch lens on his Cine Special, and for everything, everywhere, he used an exposure meter. Remember this is for Kodachrome; no meter is used with the 35mm. black and white film because the processing laboratory can compensate for underexposure or overexposure.

Eighty percent of his pictures (he took approximately 3000 feet of Kodachrome) were filmed with the aperture wide open at *f*/1.9; of course, being for use with sound, they were taken at twenty four frames a second, which gave an exposure of one fiftieth of a second. Every attempt is made to have the light at the back of the filmer for Kodachrome—an axiom in color shooting—but under combat conditions this is not always possible; so, Monteverde can only hope for the best on many of his pictures.

Light conditions at Cape Gloucester were probably as bad as anywhere in the world, Monteverde said, and he added that, so far as he was concerned, he had exploded the idea that tropical light is brighter than that outside the tropics. In New Britain, in New Guinea and at Guadalcanal, he said, he found this fact equally true. In jungle scenes, shadows comprise ninety percent of the picture, and he made the practice of exposing for the shadows. Jungle light is spotty, however, with occasional spots of sunlight creeping in, but not in large enough areas to make it advisable to expose for them. Under sunlight, conditions differ little from anywhere else in the world, but it has been found that a slightly overcast sky gives best results.

One of the greatest problems in his work came from the fact that prevailing tones were always dark—dark greens of the jungle, mud and often heavily overcast or rainy days, especially in New Britain, where it rained some twenty out of the first thirty days the Marines were there.

The problems of camera maintenance were hardly less than those of care of film and exposure. The large number of stainless steel parts of the Cine Special make it ideal for use in tropical climates where rust and mold affect almost everything. (My own still camera, which I carried throughout this trip, bears evidence of that.) Aluminum mounts of lenses have a tendency to corrode, however, and they must be kept well oiled. Tropical conditions also cause the Canada Balsam in the lens assemblies to crystalize, and nothing much can be done about this condition, except to hope for the best and to send the lenses back to the factory if the crystalization takes place.

Fungus also will collect on lenses, but it can be cleared away with lens tissue. Lenses should be kept out of the sunlight as much as possible, and, if the camera is kept in a rubber bag, both sides of the lens should be wiped when it is removed, as moisture generated in the bag will collect on the glass.

While in the Solomons, Private Golub capsized twice in the water, his camera with him, a Cine Special. In the first accident, the camera was under water for almost an hour; the second time, he retrieved it almost immediately. He first cleaned out the cameras with clean fresh water and then coated every part with special camera oil. The cameras worked all right afterward. The stainless steel parts were invaluable on these occasions.

As for experiences, the stories these Marine Corps combat photographers can tell are legion, but here is one that I selected as typical.

At the foot of Hill 660, along the shore of Borgen Bay east of Cape Gloucester, an isolated party of Japanese was putting up a strong perimeter defense, and a radio equipped "jeep" was sent down along the beach, almost at the water's edge, to try to establish the exact enemy positions and to pass the word back. Suddenly a Japanese 20mm. or .60 calibre gun opened up, and some of the shells went right through the jeep. The driver leaped into the surf and ran back to the Marines' lines.

A light tank then was sent forward to try to retrieve the jeep. Lt. Carter and Sgt. Monteverde crept along, twenty feet behind the tank, and, when it stopped by the jeep, they took up positions behind a tree, fifteen feet behind the tank, from which a fair view of Hill 660 could be obtained. The enemy opened up with heavy fire on the tank, spraying everything in the vicinity, including the tree. Carter and Monteverde were busy shooting pictures instead of Japs, and they obtained some excellent shots of the tank's gun firing at the enemy position.

When the jeep had been disentangled from the beach shrubbery into which it had gone, the tank furnished covering fire for the two movie makers, and they "ran like hell."

You can't really appreciate taking movies under such conditions unless you have actually gone through the experience.

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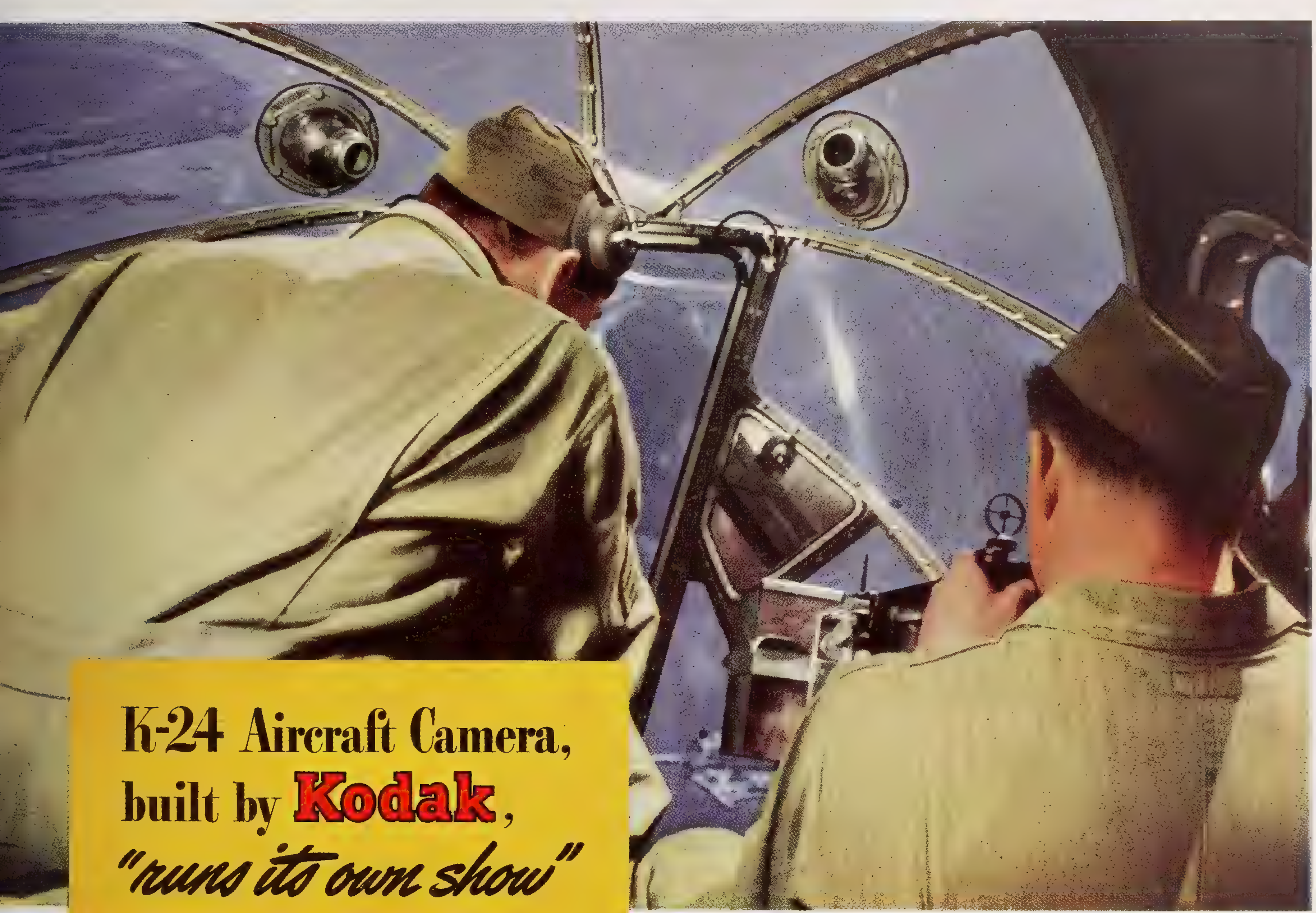

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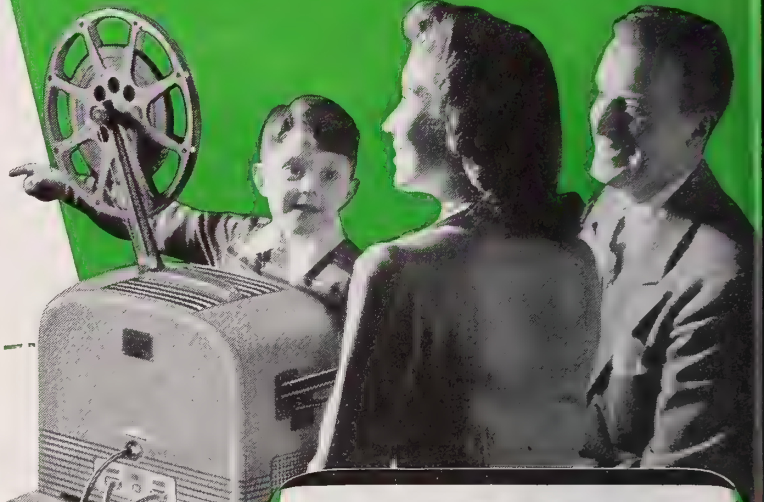

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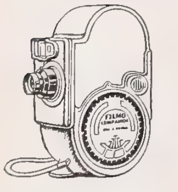

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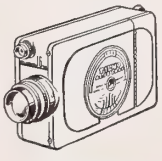

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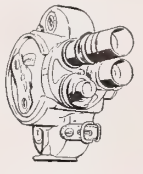

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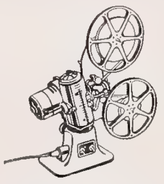

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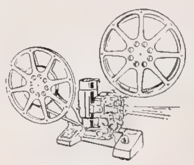

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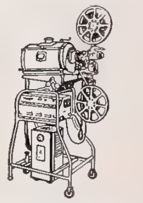

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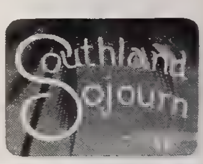

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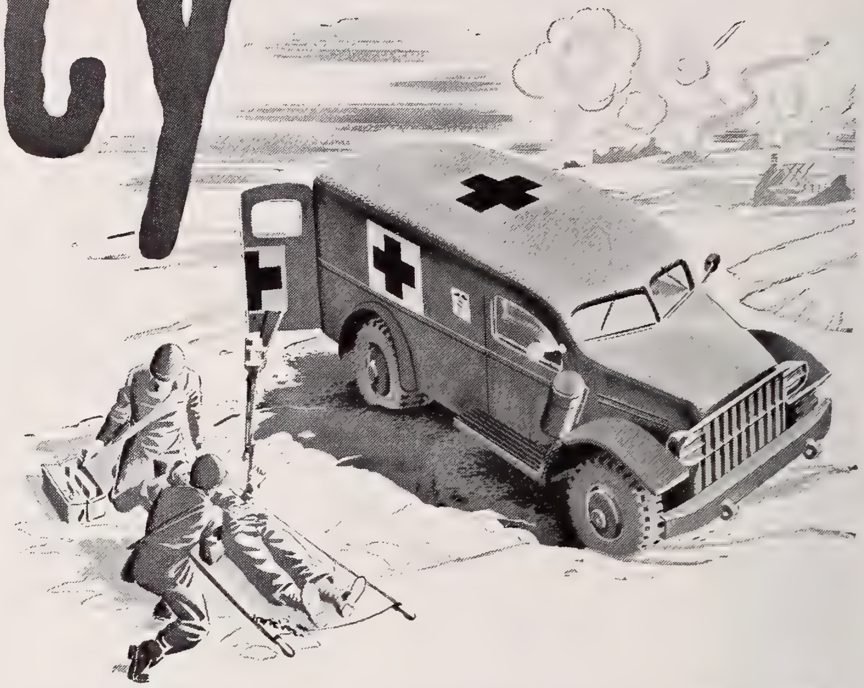

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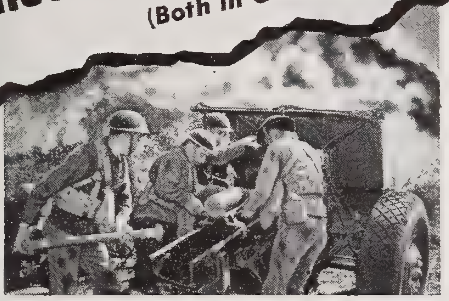

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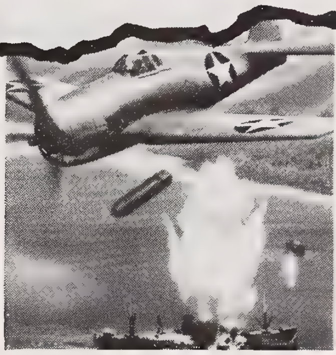

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MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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• ON THE COVER: Kodachrome courtesy Union Pacific Railroad, filmed by V. H. Hunter, ACL

ARTHUR L. GALE,
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Continuity Editor

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WASHINGTON FILM NEWS

WILLIAM M. NELSON

TELEVISION TALK

In Washington, the Federal Communications Commission was in the midst of a deluge of new business. Around Los Angeles, a few corporations were quietly buying mountains. In Mexico, a government radio expert eagerly boarded a plane for New York; and, in New York, Dr. Lee DeForest accepted an invitation from the Mexican government to come down and talk with them. In Hollywood conference rooms, producers huddled behind locked doors and lowered their voices.

Abroad, wartorn nations were talking about a new industry that would bring prosperity after the war. In skyscraper offices, radio executives were reading a "secret document" about high frequencies. And, in laboratories everywhere, engineers watched the dancing patterns of light on their oscilloscopes with a new and intense interest. The Era of Television had begun in earnest.

For a long time now, there have been occasional puffs of smoke visible on the television horizon, but last month these grew to great white clouds. For the first time, too, spurts of actual flame could be seen, and the area covered by the conflagration was spreading every hour.

Before Pearl Harbor, television got off to a mild start when experimental stations in a few metropolitan areas began offering regularly scheduled programs for the handful of hundreds of people in their area who had receivers in their homes. General acceptance by the public was not forthcoming, mostly because (1) receiving equipment was expensive, and it often left much to be desired technically; (2) many persons felt that television was a "fad" which would soon go away if they pretended that it wasn't there; (3) there was widespread feeling that the equipment has "not been perfected" and would soon become obsolete; (4) the programs being offered were not up to the standards either of first class radio or of movie entertainment, and, when the novelty of pictures coming "through the air" had worn off, there really was not much reason to have a receiver.

Of all the doubts and misgivings felt by the public, that concerned with the quality of television programs is probably the most valid. It is significant that, in the developments now taking place, the type, quality and distribution of programs are receiving top consideration. And this consideration, on the part of those who are preparing to do something about it, involves serious discussions of where movies—all kinds of movies—will fit program production.

* * *

WHAT ABOUT MOVIES?

Movies are important to present day television. They must inevitably continue to be important for some years to come. There are many reasons, both commercial and technical, why this is so.

A glance at any weekly television program schedule today will reveal that more than half the programs offered consist of televised motion pictures. This fact is not surprising. Movies are an accepted and widespread form of entertainment; since audiences unconsciously expect television to *look like* movies, it is quite natural that *actual* movies be used to fill the bill.

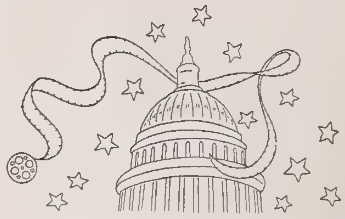
A second and probably better reason for the widespread use of movies in television is a technical one. Movies are easier to transmit—and look better technically — than "live" television broadcasts. Problems like depth of focus, accurate definition and wide angle fields have not yet entirely been solved by television cameras. Consequently, the use of movies results in a program that is technically more pleasing to the eye.

* * *

TECHNICAL DIFFICULTIES

It seems hardly possible to debate the fact that television audiences are going to expect entertainment from their receivers, just as they do when they go to the movies or listen to the radio. In this connection, it should be mentioned that the story and continuity qualities of "live" television shows are currently far inferior to those of entertainment motion pictures and radio programs. Movies are planned in advance, cut and scored with care, taken and retaken during their filming.

A television play must, like a stage play, be memorized by the actors; it is thus impossible to achieve the dramatic perfection in each scene that is obtained by shooting a movie in short "takes," or by allowing radio players to read their scripts. If there are mistakes during a performance, these are transmitted; they cannot be cut out, as in a movie. Cutting is also an on the spot matter. A television editor at a dramatic broadcast sees a control panel, where images from, say, three cameras appear simultaneously—a long, medium and close image of the studio action. The editor puts one or another of these images on the air by flicking a switch. There is hardly time, even with a carefully cued script, to cut in closeups and other shots, so as always to achieve the best dramatic effects.



If the editor's judgment is bad, however, the audience suffers; for there is no way to recut the length of scenes, or to try different combinations of camera viewpoints to secure the effect desired. Once it's done, it's done.

Fully as important as any of the foregoing reasons in favor of televised movies is the fact that they are less expensive than "live" shows. A Hollywood producer undertaking a dramatic treatment can afford to spend astronomical sums on production, because it is good business; his picture will be exhibited in thousands of theatres, for paid admission, and he generally gets his money back with a profit. So, if the script calls for a castle, he will build one. If a cavalry attack must be made for a two minute scene, it is worth the money. Not so with television, where a production will usually be a one time affair, sent over the wires to an audience that has not paid to see the broadcast and that will see it only once. The castle and cavalry must be cut down to a large living room, with two horses visible through the window. But consumers who are accustomed to movies, that are technically the best there are, will not settle for a compromise in television. Result: again, the movies themselves are being televised.

* * *

THE FACTS

Despite these and other problems, however, the advent of large scale commercial television is a post war certainty. There are too many brains working on it, and too much money invested, for it not to be. Recently, for example, the Television Broadcasters Association was formed, with the Columbia Broadcasting System, Television Productions, Inc. (a Paramount subsidiary) and DuMont Laboratories as the first three members. R.K.O. has for some time been experimenting with large screen television for use in theatres. Warner Brothers and M.G.M. are actively making plans in the field. Representatives of both Mexico and

[Continued on page 198]

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Closeups—What filmers are doing

Lieutenant Commander J. W. Sovine, ACL, after more than a year's medical service at the Navy's La Jolla General Hospital, has by now plainly succumbed to the prevailing philosophy of Southern California. This, in a word, is the Sunshine Philosophy, and it results in doing nothing indoors which you can possibly do outside. In any case, *California Christmas* (Commander Sovine's latest production) develops as follows: (1) general outdoor scene establishing the locale of his home; (2) near shot of the living room window, through which can be seen some children moving about; (3-4) closeups of the youngsters near the window clutching toys, with Christmas tree in background; (5) medium shot, apparently indoors, of the Christmas corner of the living room. The catch is that, from scene 5 on, all the action takes place *outdoors*, on the open air terrace, to which locale Commander Sovine moved the tree, all the presents and the entire suite of living room furniture. . . . Says he used an exposure of *f*/8 from then on.

League members resident in Dayton, Ohio, who are interested in talking cinematic shop with a fellow filmer, are invited to get in touch with Sergeant Charles C. Tuvey (39382014), ACL, Station Hospital, Patterson Field, Ohio. Sergeant Tuvey—who uses 8mm. equipment—has expressed his eagerness to exchange the small talk of the hobby with any neighbor willing to accommodate him.

Small World Department: Elsewhere in this number of Movie Makers, you will read how the Amateur Motion Picture Society of Albany, ACL, presented *Russian Easter*, by George W. Serebrykoff, ACL, of New York City, at a recent public screening in the New York State capital. What we didn't tell you is that following the party a member of the audience introduced himself to the AMPS president, John J. Ronan, ACL, as Dr. Alex Lesurk. He had, said Dr. Lesurk, served some fifteen years ago as altar boy to the Russian priest pictured in the film.

Then, as if to prove it, he proceeded to identify the priest as Father Kurdiumoff, pastor of the Russian Orthodox Church of Christ The Savior, at 121st Street and Madison Avenue, in New York City. "And who," queried Dr. Lesurk, "was the fine man to have produced this lovely and reverent picture?" Mr. Ronan, not one to be caught short of essential data, promptly displayed a copy of December, 1942, Movie Makers, in which Mr. Serebrykoff was pictured as the year's Maxim Award winner. "It is him? So!" exclaimed Dr. Lesurk. "I understand then the film. . . . You see, he also served as an altar boy, with me."

We tried, of course, to transmit this anecdote to Mr. Serebrykoff in person, only to find that he had been called into the Army. He was, said Mrs. Serebrykoff, training somewhere in Texas, from whence she had just received an urgent note requesting her to ship *Russian Easter* post haste. News of the film, she said, had reached the ears of George's commanding officer, who now expressed a deep interest in seeing what he could do behind a camera—instead of behind a rifle.

Ralph E. Gray, ACL, probably the world's champion cine apostle of Paricutin, has been in New York City of late, after a three year absence. And, as you may gather from the following itemization, there have been a fair number of folks who have really missed seeing his films during that time. At St. Louis, using only the 1400 foot Ten Best award winner, *Paricutin*, he gave shows at the John Burroughs School (9:00 a.m.); for the staff of Barnes Hospital, under the aegis of Dr. Evarts A. Graham (1:30 p.m.), and for 300 officers and guests of the Mercantile Commerce Bank (4:30 p.m.). The last screening, by the way, was presented in the subterranean vault room of the institution.

On his first visit to Washington, just two days later, 350 guests of the American Automobile Association gathered in the sun room of the Hotel Washington, at the invitation of Russell Singer, to witness *Paricutin* and *Primitive Patzcuaro*, an eight hundred footer. That was on a Friday. On Sunday afternoon, nearly seventy friends and acquaintances of Dr. Wei Tao-Ming, Chinese Ambassador to the United States, gathered in the Embassy for tea and a screening of *Mexican Mélange*. In New York City, the schedule went on in much the same way, with screenings for the Mexico Pilgrims, the Circumnavigator's Club, the Shanghai Tiffin Club and others. That should, however, give you a general idea.

Lou McMahon, onetime 'teen aged terror of New Jersey with his "horse opera" amateur film unit, is now in training as a combat cinematographer at the Signal Corps Photographic Center, in Astoria, much to his delight. "I liked the basic training, though," he admitted (rather wistfully, we thought). "It was just like playing cowboys and Indians, when we were kids making those Adventure Pictures!"

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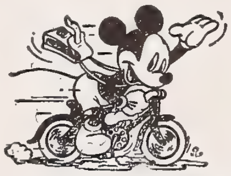

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PROPHETS

IT SEEMS to be impossible, these days, to keep prophets out of one's hair.

A particularly annoying kind of prophet is the fellow who comes to those of us who have been dealing with narrow width movies for nearly a quarter century, to tell us what his piercing eye, newly cast upon our field, has seen of the great things to come. A few years ago, he thought of our kind of films as toys; now they are the potent instrument of the future that will change everything.

How did he get this way? The answer is not too difficult. Things that have been obviously inevitable to personal movie makers and users for a long time have come to pass. A medium of communication, both effective and easy to use, has been turned by the needs of war into a widely employed facility. Non theatrical movies provide public information; they make the training of personnel easier; they arouse mass emotions. Because they are, in the narrow width, compact, relatively inexpensive and simple to project, they have not been tied to theatres and theatre projectionists. The prophet observes these things, and he is off on the wings of fancy. The university of the future will be a few cans of film, according to the press quotation of a former government official. Joe Slobolski will be shown a half hour of movies, and he will come out of the experience as a skilled welder. Traveling salesmen will be replaced by 1600 foot reels of Kodachrome.

Then there is the technical prophet, with what is poetically called his "dream camera." Not only is he sure of what the manufacturers have stored away in the shape of new designs, but he can give them the advice that they so sadly lack, as he sees it. To follow it, he says, is "merely a matter of detail."

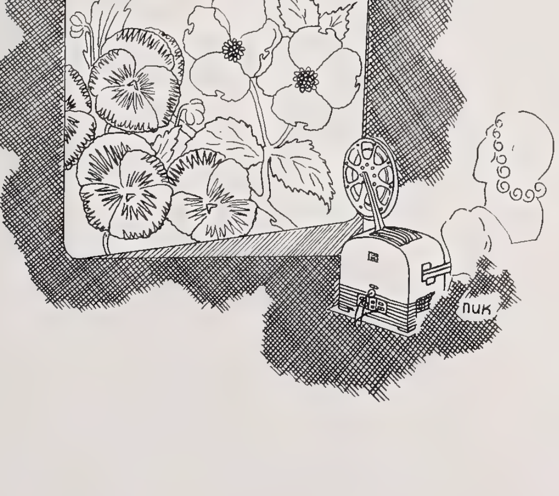
Of course, manufacturers have plans, and, of course, they are not announcing them in advance of the time when they can be carried out. The industry that, in a little more than two decades, has done what it has done for movie makers will not lag behind as soon as manufacture is again possible. Research departments in that industry are busy, and the results of their efforts will appear as soon as appearance is permitted.

One thing is overlooked by most of the prophets. Yet that one thing would be the safest bet of any forecaster of futures. As soon as equipment is again to be had and film is freely offered, a lot of amateurs are going to make a lot of movies. This guess is not sensational, but it is reasonable. There is a dammed up desire to film that will create a sizable flood of pictures. This flood will also carry on it a great many new amateurs. These people will go right ahead with movies of all kinds, some significant, some insignificant, but all of them sources of experience, from which will come better pictures of every kind.

This look into the future is not revolutionary in its aspect. It is a vision of a fuller development of the kind of United States that our people have wanted in the past and will probably want in the future, where we find things to do because we love to do them—in a word, because we are amateurs.

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographc technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*



Hiram Percy Maxim, Founder

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A GARDEN TRANSFORMED

F. CLARK TUFARO, ACL

UP HERE in the Bronx—where I live with my wife, Connie, on the eastern edge of New York City's great residential area—it is a little difficult to have a garden of any kind.

Thus it was that we were particularly proud of our combination courtyard and flower garden, tucked away behind our red brick house on the corner. There was a white picket fence flanking the side street, with an arched gateway to the garden's main path. Flanked with brightly colored tiles, the path led the eye directly to a cement and stone pool, central amid the flowers and hedgerows. Goldfish and water lilies vied there for attention. Behind the pool, as a dramatic backdrop, I had planted a lovely flowering Japanese cherry tree. All these things we had created ourselves—the fences, the fountain and the carefully cared for flowers. That was in the spring and summer of 1942.

I had filmed this flower garden, of course. It was fortunate that I had, for in the spring of 1943 a good part of this domestic beauty became a war casualty. We had decided that we must change our plot into a vegetable patch, enlisting it in the popular campaign for Victory Gardens. The pool stayed, of course, and the fences and the cherry tree. But along the edges of the tiled pathways the tulips gave way to tomatoes, the fuchsia to fresh greens and the dainty roses to the robust bulk of cauliflower and cabbage. It was during that summer that I made the second section of what is now an 800 foot, 16mm. color picture, *Backyard Victory Garden.*

The film starts with a slightly condensed editing of our best footage from the floral, or 1942, sequences. A subtitle then carries one into the early spring of 1943—and my sequences on the change over begin. Dressed in pajamas and robe, I am discovered leafing through a gardening magazine over my pre breakfast cup of coffee. Suddenly, I am confronted by the challenge, "Are You An Armchair Patriot?" and from that beginning come the plan and the picture of our Victory Garden. There is a sequence where I call Connie (*"Wake up, lady, there's a job to do!"* says the title), but with the urgency of my summons softened by the offer of a tray of breakfast in bed. Scenes follow where we are poring over gardening catalogs, collecting our many tools and finally getting together the selected seed packets.

Throughout the production, we found it both easy and effective to change rôles from behind to in front of the camera. When I was spading the hard ground of early spring, Connie was running the camera, already adjusted and set on a tripod. When she was pictured planting the first seeds in the indoor cold frames, I took my turn as cameraman and director. Thus it went through the long summer—through all the colorful stages of a garden's growth and harvest.

We spent a great part of our free time in

• Some of the various steps that transformed the garden from flower beds to vegetable plots and photograph that exhibits a result of the effort. The author, his wife and her mother are pictured together with the camera that was used in filming the transformed garden's record.

Photographs and 16mm. scenes by F. Clark Tufaro, ACL

How an esthetic garden became a practical garden and how the gardener recorded it on movie film, showing how it changed from one to the other

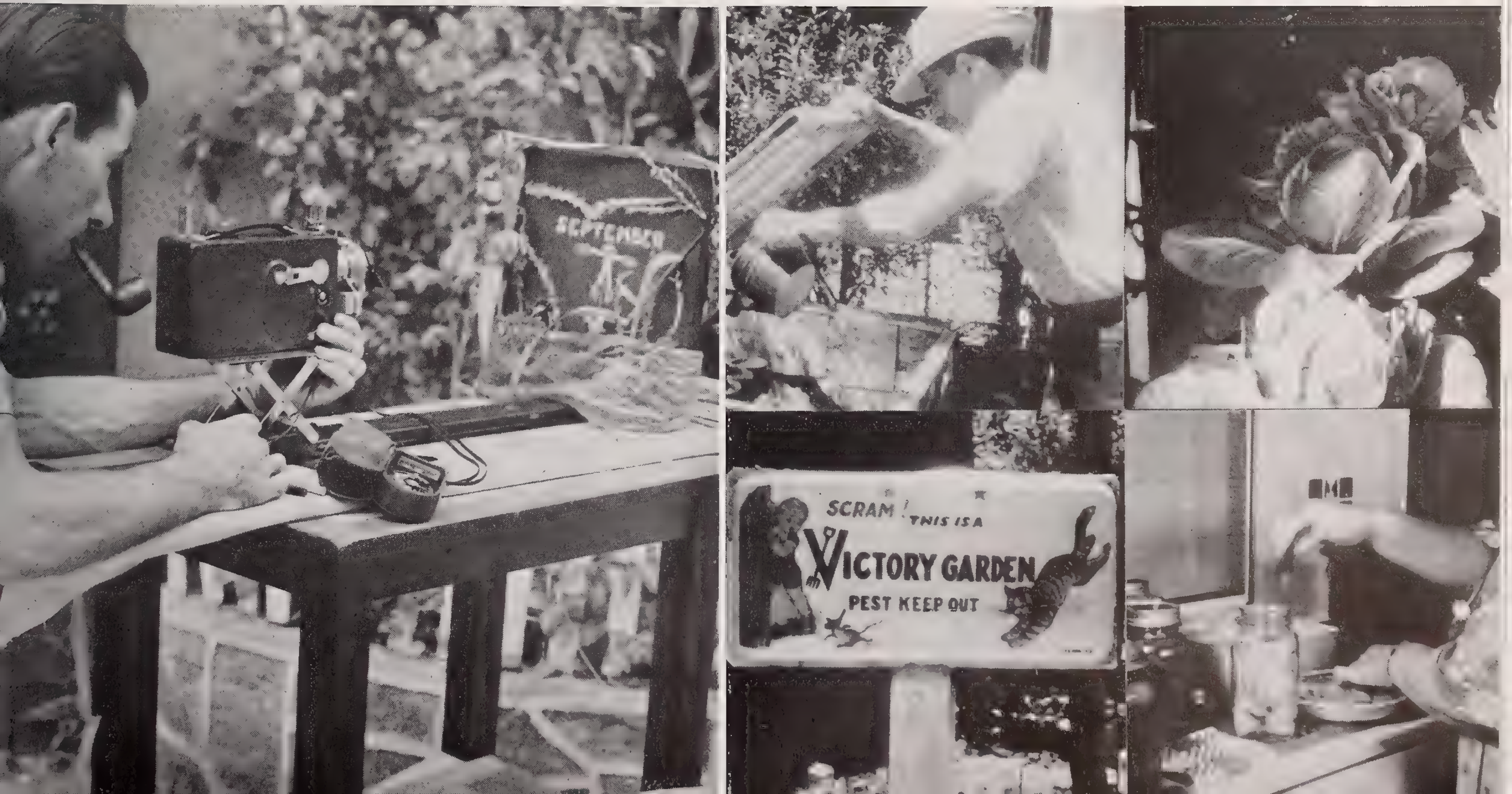
the backyard garden that summer, and it was hard to say which was the more fun—the actual gardening or filming it. I found in our little plot, hedged in by houses as it was, that reflecting surfaces were of great value in helping our color film to bore into the shadows. A pair of them, three by four feet in size, were used almost constantly, and I can recommend them heartily to all vegetable garden filmers, for there are likely to be heavy shadows anywhere—under the heavy tomato vines or amid the spreading leaves of the squash and cucumber. A wide angle lens was another helpful accessory; it was the only additional objective used besides the one inch *f*/1.9 mounted on our Model K Ciné-Kodak.

For added color and gaiety around the garden—and especially for the purposes of the picture—I prepared a series of rather oversized name tags for each of the vegetables cultivated. Cutting strips an inch wide and perhaps eight inches long of soft gray linoleum, I hand lettered on them in bright yellow paint the common and the botanical names of each of our products. These tags were then coated with a clear varnish, so that the completed unit became everlastingly bright and waterproof. They were shown often in closeup during the course of the film, as Connie would be seen harvesting a basket of tomatoes or cutting off heads of cabbage. Other notes of color were provided through the use of a number of gay, enameled signs warning off insects and other intruders and by the installation of a homemade and life-sized scarecrow against one wall.

A word now about the titles in the film. Since they were not too numerous, I decided to film them all in Kodachrome; it was done out of doors with a cross sunlight. Their simple legends (mostly the names of advancing summer months) I hand lettered on matte surfaced papers of various hues, using pastel crayons to guard against the glare which might result from wax pencils. For decoration and motif, the edges of the cards were dressed simply with a delicate tracery of parsley, a spray of carrot top or the leaves from a radish. These, moving slightly in the summer breeze, would cast interesting shadows in the cross lighting.

There were two more parts to add to our picture, before we finally considered it to be a finished product. In the early fall, Connie and her mother are seen in a short but colorful kitchen sequence, in which the accumulated harvest is stored away in gleaming Mason jars. Then, with those scenes winding up the actual film footage, I set to work on the scoring. Dozens of records were played and replayed in selecting the light melodies for which we were looking. The final selections I re recorded on both sides of three ten inch discs. These are now used in giving an unbroken presentation of the film, *Backyard Victory Garden.*

• Scenes showing the labor, the incidental fun that went with it and the delectable results that came from it. The photograph shows Mr. Tufaro carefully filming the realistic and appropriate titles that enliven the film and keep up its mood of gardening through the seasons.

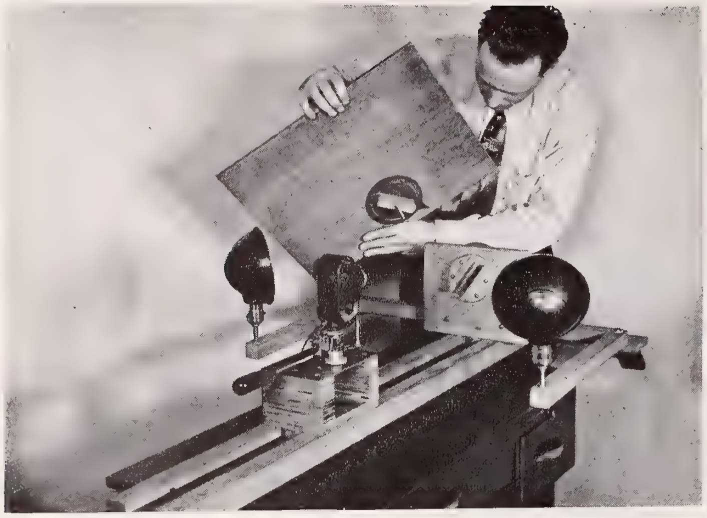


HOW TO MAKE A CINE TITLER

Part 2 of complete directions for building a universal titler

AL MORTON, ACL

Photographs by Clyde Anderson



• The author displays universal titler whose making he describes here in detail.

IF YOU have followed the instructions, in April Movie Makers, you have, by now, completed a base, camera carriage and title board carrier with its fixed lights and are ready for the details of the parallax correcting mechanism. This mechanism will be covered in duplicate, offering a universal type for different cameras and a simplified type for a single camera.

Because it will make your task so much easier, remove the upright board from the rest of the title carrier assembly. Lay it down with the back up and mark out, above the center, a four inch circle whose outside rim will come to about five eighths or three quarters of an inch from the top of the upright. (See Fig. 1 on page 185.) Draw a line horizontally and vertically across the upright that will cross in the center of the circle. Lay a compass on the cross and mark out the entire lower right hand section by degrees in fives from zero to ninety, using the vertical as zero and the horizontal as ninety. Also, mark out thirty two degrees and fifty five degrees in the lower left hand section. Extend the lines out at least to a four inch radius, which should put them well past the pointer on the six inch masonite master disc.

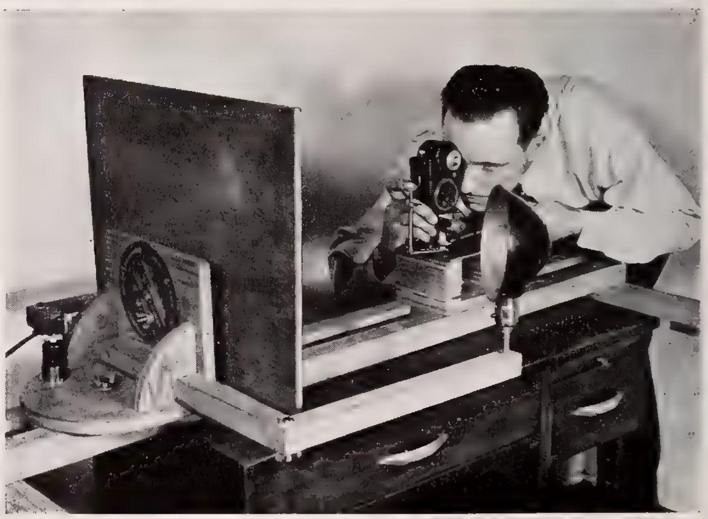
Once you have the upright board marked and the figures made bold enough to be readable easily, you should cut out the four inch circle carefully with a jig or coping saw and discard it. In its place, cut a four inch disc of one inch hardwood, to fit the hole closely enough that it can be rotated without binding and without play. Being a quarter inch thicker than the upright, it will extend through it for a quarter inch. In the center of this four inch hardwood disc, cut a three inch slot just wide enough for a five sixteenth inch bolt.

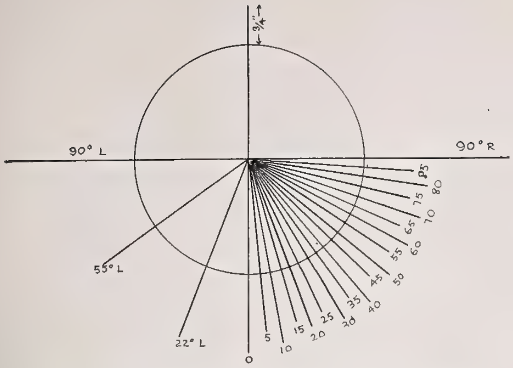
Now cut a six inch disc of tempered masonite, leaving a little tip at the bottom, to serve as a pointer. Draw a five inch circle on this disc, to serve as a guide for cutting the three circular slots which allow the disc to be rotated, and cut a three inch by five sixteenth inch slot, to match the one in the hardwood disc. With three screws, fasten the masonite master disc to the hardwood disc and place it in the upright. With the pointer in zero position (straight down), put a round headed screw with a washer at the left end of each slot. The slots should be long enough to allow the disc to be rotated one fourth of a turn, or from vertical to horizontal. Locate three alternate holes for the screws, to be used when the disc is rotated to the left of zero. This rotation will be very infrequent. (See Fig. 2 on page 185.)

Now for the other side of that hardwood disc which protrudes through the upright. Stepcut a piece of hardwood about eight inches long and one and a half inches wide, deep enough to clear screw heads and washers, and place half of it on each side of the three inch slot, to form a groove about one inch by one inch parallel with the slot. The pieces should not extend out beyond the four inch hardwood disc, but should be trimmed even with it. Drill two screw holes in each piece and elongate those in one of the hardwood halves, so that it will be adjustable; fasten the halves to the face of the disc. (See Fig. 3 on page 185.)

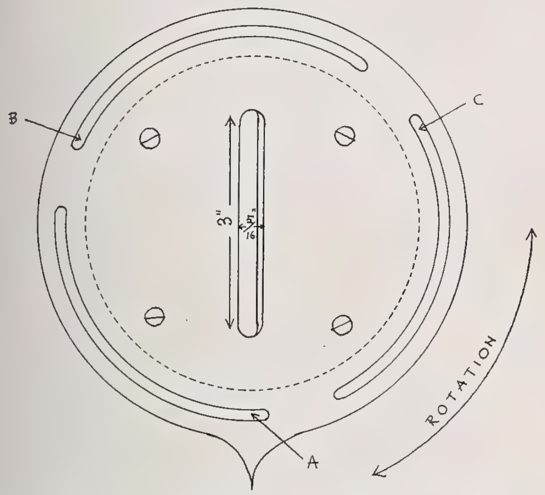
Next, cut another six inch masonite disc identical to the master disc, except for the three inch slot, and fasten it to a bar of hardwood, one inch by one inch by four inches. The bar should be centralized and parallel with the pointer. Two heavy screws, countersunk and placed as close to the ends of the bar as possible, will suffice to hold it securely. Now remove the bar and, through its center, mount a five sixteenth by three inch bolt, as you did on the locking lugs. (See Part 1 in April number.) Before putting bar and masonite disc together again, try the bar in the groove on the hardwood disc, and so

• Mr. Morton is seen using the very flexible equipment he has designed and built.

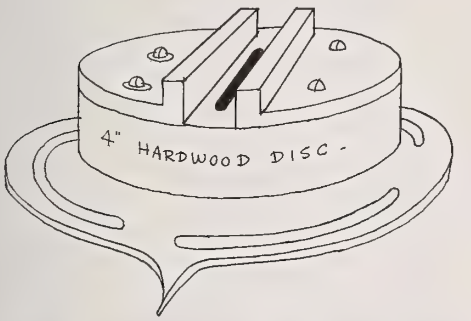




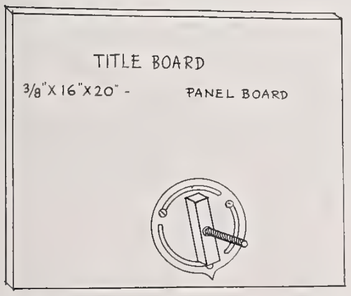
• **Fig. 1—showing method of marking upright board before cutting out four inch circle.**



• **Fig. 2—master masonite disc with pointer and circular slots shown mounted on four inch hardwood disc with 5/16 by 3 inch parallax slot in both. Disc for title board is identical, except for parallax slot. Disc is mounted on upright with screws at A, B and C.**



• **Fig. 3—edge view of master disc, showing masonite disc, hardwood disc and stepcut hardwood halves, which form groove for 1 by 1 by 4 inch hardwood bar fastened to title board. Notice that one side is adjustable, to obtain perfect fit without play.**



• **Fig. 4—showing 1 by 1 by 4 inch hardwood bar extending from masonite washer, that can be rotated, mounted on title board.**

adjust the groove that the bar will just slide without play.

The masonite disc, carrying the wooden bar and bolt, can now be fastened to your sixteen by twenty inch title board. It is fastened as the master disc is fastened to the carrier upright—with three screws in the circular slots. So mount it on your title board that, when it is in position in the parallax slot and the bolt is in its lowest possible position, the title board will clear the rails of the base by about a quarter inch. Also mount the disc a little to the right of center, so that, under average adjustments, the title board will be centered between the lights when it is in filming position. This position will vary under different conditions, but about three quarters of an inch to the right of center will be very nearly right. When it is built for one camera only, the board can, of course, be centered perfectly. (See Fig. 4 on this page.)

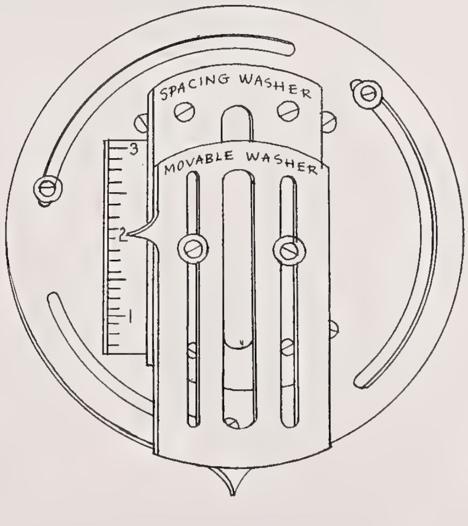
Now, although we have a few more refinements to add, the purpose of our device is at last apparent. Parallax is corrected by sliding the title board from a viewfinding position to a lens covering position, so that the area first viewed in the finder is later placed in the field of the lens. By making the correction at the target, or spot to be filmed, instead of by moving the camera, accuracy is increased a hundredfold. Because the parallax slot is adjustable both as to angle and distance of travel, parallax can be corrected on any camera, accurately and positively, whether you are filming at five inches or five feet. In fact, results are about equal to those obtained by viewing through the lens itself. If the operator will exercise due caution, the titler itself will do its work every time.

Probably the greatest innovation that this titler has to offer is an effective means of correcting for parallax, which is completely adjustable, so that it will work equally well on any camera. This flexibility makes it ideal for movie clubs or similar groups. Unless an amateur has several cameras, he may not care to go to the trouble to build this elaborate equipment. But a club can make one and rent it to members.

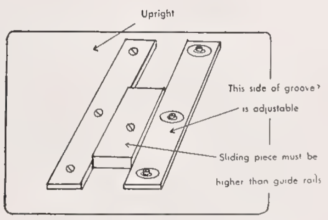
Before explaining how a much simpler parallax correcting arrangement may be made, to be used for only one camera, let us see how the length of the slot is varied, in order that the distance of travel along any angle can be varied.

As you will recall, the total length of the slot is three inches—a greater length than you will need except in unusual cases. The length of the slot is varied by moving a masonite washer, in which has been cut a three inch slot, to match the one in the master disc. (See Fig. 5 on this page.) This adjustable washer is spaced from the master disc by one which is not movable, in order to raise it above the screw heads in the circular slots on the master disc. Thus, no matter where the adjustable washer is set, it will not interfere with the rotation of the disc. This spacing washer is not shown in the photographs on page 184. Also not shown is the scale under the pointer on the movable washer. For use with different cameras, the scale is necessary to set the titler quickly for the equipment that is employed. A white celluloid ruler makes an ideal scale.

To set the titler for any particular camera, you need merely to loosen the three screws in the master disc, rotate the pointer to the proper degree of angle and [Continued on page 204]



• **Fig. 5—entire master disc assembly, showing spacing washer, movable washer with pointer and the scale. The scale is so mounted that it reflects the exact distance which the bolt from the title board can travel in the parallax slot. The angle of the parallax slot is varied by rotating the entire master disc assembly. The spacing washer serves merely to lift adjustable washer above the screw heads.**



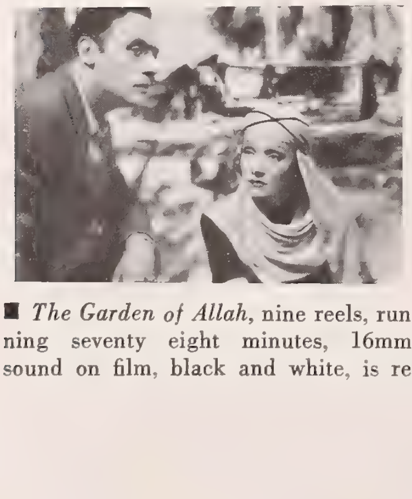
• **Fig. 6—simplified parallax arrangement. Wooden strips form the grooves in which the bar, which is fastened to the title board, slides. Bar must be slightly thicker than guide rails, lest title board interfere with movement. To obtain perfect fit between sliding bar and groove, one side of groove is adjustable. Leave recess around the holes in the adjustable piece, to lower round screw heads and washers below surface of board.**

FILMS YOU'LL WANT TO SHOW

Non theatrical movie offerings for substandard projection

■ *On the Great White Trail,* six reels, running sixty minutes, 16mm. sound on film, black and white, is released by Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. Renfrew of the Royal Mounted Police and his dog, Silver King, dominate this melodrama of pursuit and escape. The "Mountie" tangles with a variety of villains and murderers before justice is done in this fast moving photoplay. Plenty of action in the wilds of the great outdoors is on this film.

■ *Who Done It?,* eight reels, 16mm. sound on film, black and white, will be available on and after May 6 from Bell & Howell's Filmosound Library, 1843 Larchmont Avenue, Chicago 13, Ill. Bud Abbott and Lou Costello, in the rôles of amateur detectives, continue to run rampant through every situation that confronts them and satirize normal sleuthing routines of the melodramas. William Gargan and Louise Allbritton are featured players.



■ *The Garden of Allah,* nine reels, running seventy eight minutes, 16mm. sound on film, black and white, is released by Pictorial Films, Inc., RKO Building, Radio City, New York 20, N. Y. David O. Selznick's production of a memorable love story is beautifully accomplished in this romance on desert sands. Marlene Dietrich and Charles Boyer head the poignant drama's cast, which includes Basil Rathbone, C. Aubrey Smith, Tilly Losch and Joseph Schildkraut.

■ *Road to Life,* 16mm. sound on film, black and white, running ninety five minutes, has been reissued by Brandon Films, 1600 Broadway, New York 19, N. Y. The story is based on the efforts and important accomplishments of social welfare workers in rehabilitating delinquent Russian boys shortly after the first World War. By means of intelligent approach, vocational guidance and personal interest, social workers and teachers make useful citizens of juvenile delinquents.

■ *Hara Kiri,* 16mm. sound on film, black and white, feature length, is being released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York City. The timely topic of Japanese treachery and brutality is recorded in this revival that was named one of the theatrical "ten best" when it was originally distributed. Charles Boyer plays the part of the warlord, typifying Japanese fidelity to creed and barbarous tradition. Naval battle scenes provide additional thrills. Supporting players include Merle Oberon and John Loder.

■ *Slightly Honorable,* nine reels, black and white, 16mm. sound on film, is being released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. The vehicle concerns itself with alternately amusing and mysterious escapades of Pat O'Brien as a man about town type of lawyer and Broderick Crawford, his friend and partner in the business.

■ *Zoo's Who,* in various lengths of 8mm. silent and 16mm. silent and sound, black and white, is available through Official Films, Inc., 625 Madison Avenue, New York 22, N. Y. The modern St. Louis Zoo is the locale of this release that gives complete coverage to the zoological center's exhibits, including the children's section. Animals are shown in their natural surroundings, separated from the public by moats instead of the bars of cages.

■ *Fight for Rome* and *Russia's Smashing Offensive,* both in one reel, black and white, 8mm. silent and 16mm. si-

[Continued on page 199]

FRAIL CHILDREN OF THE SUN

16mm. scenes by John Larson, ACL

A Butterfly's Life

JOHN LARSON, ACL

AS A BOY, did you ever chase a butterfly? Did you capture it with your cap or hat and, handling it, rub off that scaly powder on its wings, leaving them clean?

The filming of *Frail Children of the Sun* is based on the life history of these little dwellers of the air that you see fluttering about on any sun bright day in the flower gardens. It is interesting to watch a hungry butterfly feed. Its wings are constantly vibrating until the nectar in the flower cup is found. Then they are folded back, and all is quiet until the cup is empty.

If you should happen to pass a patch of milkweeds some warm sunshiny day, you might experience the same thrill that I had, the first time I came across a little caterpillar attached to one of the weeds. Its head bobbed up and down and from side to side. After a while, it would turn completely around as if on a pivot. Watching it more closely, I noticed that it was spinning a crisscross web of silk, and all the time its prolegs got tangled up in this webbing. This process went on for some time, until finally it stopped spinning entirely. A day later, coming back to the same spot, I saw that my little fellow was molting the old skin. It occurred to me that here was a worthy subject to film—but how to go about it?

I very soon came to the conclusion that it was both useless and impractical to film the life history of butterfly larvae outdoors in their native terrain. Weather conditions being what they are from day to day, one has to vary film exposure to suit the changing light. Also, all caterpillars have a tendency to disappear on rainy days. They have natural enemies that prey on them all the time. When disturbed, they slide down a rope of silk and hide in the grass until danger has passed, then wander off to other feeding grounds. For these reasons, I just had to give up outdoor filming.

A very convenient breeding cage was made by putting a lamp chimney in a flower pot, the top of the chimney covered with a piece of mosquito netting. The pot was filled with moist sand, and, by resting it in a saucer con-

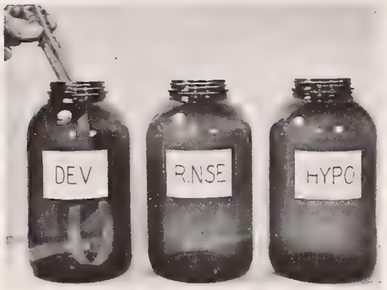
[Continued on page 206]

TITLES ON POSITIVE FILM

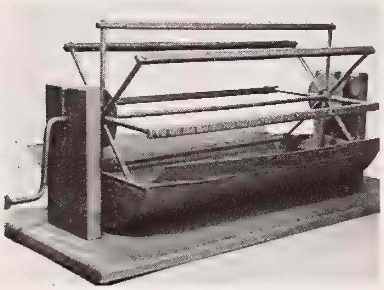
How to make them is explained

RAYMOND J. KORST, ACL

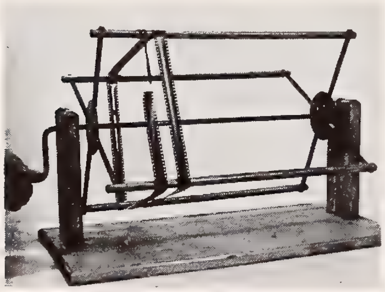
Raymond J. Korst, ACL



• Short lengths of film may be handled easily in three ordinary fruit jars.

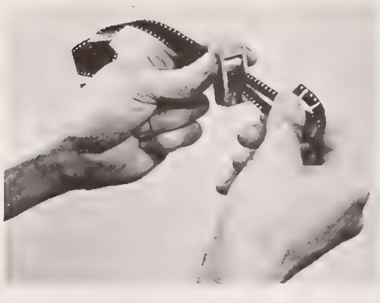


• If longer film strips are to be dealt with, a rack may be built of wood or metal. If metal is used, it must be protected by paint.



• A drying rack will speed action with longer film strips.

• Quick and spotless drying will result if a viscose sponge is used to remove excessive amounts of water after washing.



• Double 8mm. film must be slit after it has been dried thoroughly. A slitting tool is illustrated here.

IN spite of what will be, hopefully, only a temporary shortage, positive film offers a most useful method of making titles for personal movies. It is inexpensive—about a dollar for a hundred feet; it can be developed by the home filmer with a minimum of experience, equipment and time, and convenient household utensils can be used in the process, eliminating the need for expensive tools.

Positive film, which is normally to be had from dealers in cine goods, is offered with a clear base—for black and white filming—or with a tinted base which is adaptable to use with Kodachrome. It may be used with 16mm. or with 8mm. cameras. The positive stock for the smaller width machines is known as "double perforated positive." Positive film is usually sold in one hundred foot rolls, wound with the emulsion side in and the shiny side out—and it should so be loaded into your camera on your own spools.

Positive emulsion is "color blind," and insensitive to certain color gradations. But it has the compensating advantage of being readily handled under a red photographic safelight, and one does not need to work with it in complete darkness, by the feel of hands. Short lengths used for tests or for short titles can be loaded directly into the camera, unspooled, if these are not longer than two or three feet. Always, one must be sure that the dull—or emulsion—side faces the lens. In 8mm. filming, after the film has run past the lens with resulting exposures on one half of the vertical area, it is reversed end for end, and run through again, to secure exposures on the other vertical half. If "single eight" cameras are used, the film must first be slit with a suitable tool. But all these operations can be carried out in an ordinary photographic darkroom under red light.

Positive film—which is designed for use in making projection prints from negatives—does not give a direct positive image. It is developed practically in the same way as is a still picture negative, and the tonal image is just the reverse of that of the title card which is used. If the title card has black letters on a white background, the result on the screen will be white letters on a black background. This positive film has a slow, contrasty and fine grained emulsion, ideally suited to making titles.

Lettering may be done with black ink on white paper or upon celluloid or clear acetate film which is superimposed upon a light background. It may also be done on light wallpaper, or typewriting may be used. In this lettering, one must not forget that contrast between letters and background is essential, to give legibility, and the temptation to use beautiful, but not strongly contrasted, backgrounds must be resisted firmly.

The title card is lighted by two No. 1 Photoflood bulbs in reflectors, each set at an angle of about forty five degrees to and about fifteen inches from the card. Illumination must be even, and "hot spots," or strongly localized masses of light, must not be present, because they will cause differences in the tones of the finished titles, as they are seen on the screen. This even illumination can be insured by a careful adjustment of the reflectors and by great watchfulness, to be sure that the title card is free from "hot spots." Care taken at this stage of proceedings will prevent a bad ultimate result. It may be avisable, if you are not sure of your examination, to make a short test strip, in order to satisfy yourself that the illumination is even. If the lettering has been done on glass or on glossy backgrounds, the illuminated title area must be examined carefully for possible reflections. Looking at the setup through the camera's finder with the lights burning is the most practical way to make this examination. If there are no reflections to be seen through the finder, you can depend upon there being none in the projected screen image.

[Continued on page 200]

MEASURING LIGHT FOR MOVIES

The first of three definitive discussions of exposure meter use

W. A. REEDY, Engineering Department, Weston Electrical Instrument Corporation

COUNTLESS amateur and professional movie makers and photographers have used photoelectric meters to time their exposures, but few have realized just why their instrument worked so well. It may be interesting to consider the theory of an exposure meter—just why and how it works. But to do that one must first consider why and how a camera works.

When sunlight falls on a scene, all the light is of the same intensity. But the scene is made up of objects whose ability to reflect light varies. An object which reflects much light we call very bright, while another, which reflects very little, we call dark. Other objects reflect only a certain part of the sunlight that falls on them; blue objects reflect blue light, red objects reflect red light and other objects reflect various combinations, to form other colors. In addition to the color of the reflected light, its hue and intensity are also controlled by the surface upon which sunlight falls.

Hence, while all the light falling on a scene may be of the same intensity, the quantities reflected from different objects vary, depending upon the physical characteristics of their surfaces. To complicate things further, sometimes one object in the scene will so obstruct another that the actual light falling on it is lessened. These circumstances create what we call shadows.

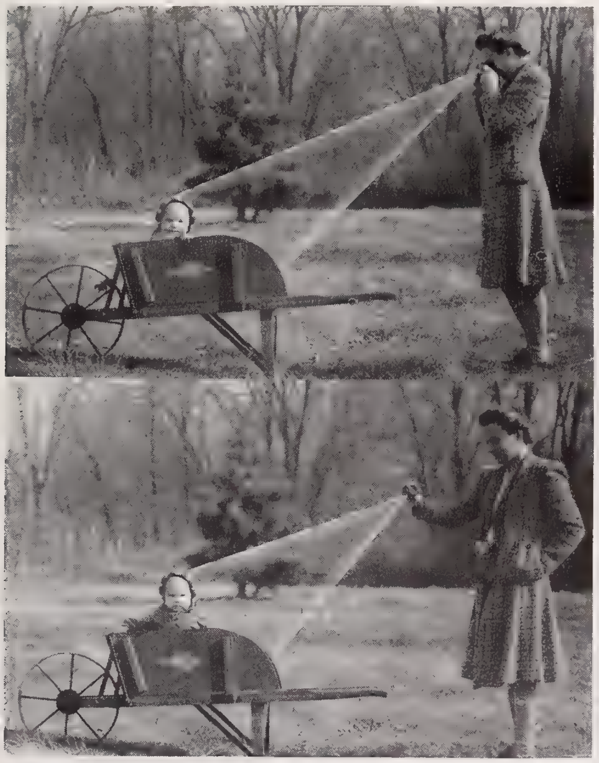
When a scene is photographed, the light reflected from the various objects is focused by the lens in the camera, and the image of these objects is formed on the film. As in the scene, this image will reveal bright objects, dark ones and varied hues and colors.

The photographic film, when exposed at the focal plane, is affected by the "darks" and the "brights" of the scene, and, if it is exposed for the proper length of time, a developable negative, which we all know so well, will result. The exposure must be long enough to insure that the "darks" in the scene will register, and not too long, lest the "brights" block up. Between "not long enough" and "too long" lies correct exposure.

Every photographic film under a given set of circumstances has an effective speed—a film speed might be defined as its "speed of response." A "slow" film responds slowly; hence a relatively long exposure to the image formed by the lens is necessary to register the "darks" of the scene. A fast film needs a shorter exposure to the image because it responds more quickly.

The ability of a film to record various light values is obvious, for, if it did not do this, it could not reproduce the image and hence the scene. But the film's ability is limited. For a given exposure, this limitation will show itself in a negative that has only partially recorded the scene. Perhaps the bright objects are reproducible, and the dark ones are all clear film, or the dark objects are reproducible, and the bright ones are opaque film, or perhaps only the objects having light intensities are reproducible, and both extremes of "bright" and "darks" are lost. The limitation of the film to reproduce various intensities is called the film's "range." The scene, too, has a range, this being the ratio of the intensity of the brightest object to that of the darkest object. Simply stated, the film range is the

[Continued on page 202]



• **The area viewed by the camera (above) is the same as that viewed by the meter (below).**

W. A. Reedy

• **The usual scene is made up of many objects reflecting different quantities of light.**

PRACTICAL FILMS

The non theatrical movie as used for various purposes

PHOTOFLASH PHOTOGRAPHY—HOW IT WORKS

A three reel, 16mm. and 35mm., sound on film motion picture, *Flash Photography*, has been released by the Photolamp Division of General Electric Company, Nela Park, Cleveland, Ohio. The film was coordinated and produced by Loucks and Norling Studios, New York City; it is intended for use by photographic schools in all branches of the armed forces.

Henry M. Lester, photographer and technician for Morgan and Lester, New York City, filmed the high speed portions of this educational picture, which permit a close inspection of detailed action otherwise lost to the human eye. Camera shutter movements are slowed down for leisurely study by shooting at 3000 frames a second. Semi freeze scenes were also obtained of flash bulbs in action. In addition, good use is made of animation, to point out the characteristics of between the lens and focal plane shutters, the midget flash bulbs and various reflectors, showing the relation that each has to the other.

Amateur and professional photographers alike will find this thirty minute release valuable, for it shows clearly the necessary steps to be taken in order to obtain better results with this kind of picture making. The General Electric Lamp Department's district offices have prints of the film; through these offices arrangements may be made for projecting them.

FILM OF OLD CANAL

A 16mm. silent film in color, titled *The Chesapeake and Ohio Canal*, has been made by Virgil E. Baugh, ACL, by permission of the United States Department of the Interior, National Park Service. Here is a picture of scenic and historical interest dealing principally with the restored six miles of the original 170 mile long waterway begun in 1828. In the old days, the canal served as a means of transportation for both freight and passengers. Today the only reminder of its past function is the towboat *Canal Clipper*, which, drawn by a mule, carries passengers on a lazy ride past picturesque wooded landscapes and through the old fashioned locks that have been put in working order in this renewed part of the canal. An expert on wildlife and botany generally accompanies the passengers, to answer their questions and to describe points of unusual interest along the way.

The film's lead title provides information on the historical background, and the story then proceeds without further need of explanation to supply an enjoyable presentation of the Chesapeake and Ohio canal as it is used today.

VISUAL AIDS CONFERENCE

The first Northern Ohio Visual Aids Conference was held early in April, sponsored by the Department of Visual Instruction of the National Education Association. In the first session, Helen Hardt Seaton, executive secretary, Motion Picture Project, American Council on Education, in Washington, spoke on *What New Films Do Teachers Want?* The subject of *New Techniques of Visual Training in the Armed Forces* was taken up by Commander Patrick Murphy, Chief of Training Aids Section, United States Coast Guard, in the second session. Commander Murphy's discourse was illustrated. This was followed by an address from Dr. Edgar Dale, ACL, College of Education, Ohio State University, on *Teacher Training in Visual Education—When Do We Start?*

EDUCATIONAL FILM COMMISSION

Dr. George F. Zook, president of the American Council on Education, Washington, D. C., has announced that the Commission on Motion Pictures in Education has been formed to study the needs of schools and colleges for motion picture material. The commission, composed of educational leaders and supported by the major Hollywood studios, will determine what new pictures may be needed and will plan for the production of films accordingly. It is also planned that a National Board of Consultants be organized, made up of specialists in various educational fields, to advise the commission on technical aspects of the problem.

FOOD IN WARTIME

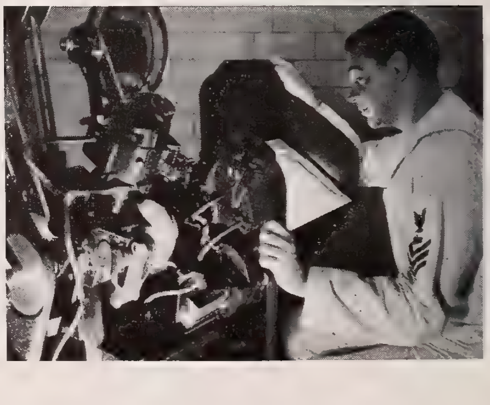
The National Film Board of Ottawa, a department of the Canadian Government, has produced a group of films called *The Knife and Fork Series*, designed to aid the housewife in a wise selection of food under the rationing handicap. *The Main* [Continued on page 199]

• Naval specialist preparing to cut negatives for naval films. She wears gloves, as she works, in order to protect film.

Official U. S. Navy photographs

• The new Photographic Science Laboratory of the U. S. Naval Air Station at Anacostia, D. C., houses a most modern installation.

• Moviola machines are used by Navy to provide editing convenience and numerous previews for personnel engaged in film production.



AMATEUR CLUBS

JAMES W. MOORE, ACL

Charles H. Benjamin, ACL

• Members of the Brooklyn Amateur Cine Club, ACL, watch a mask box demonstration at a recent "gadget night" of that organization.

• Marguerite Kyle, ACL, receives the Scott Krauss 16mm. trophy for third and final time in Columbus Movie Makers contest. James H. Clarke, at right, won 8mm. honor.

What organized groups are doing everywhere

Albany active The SRO sign went out at the recent, third monthly program contributed by the Amateur Motion Picture Society of Albany, ACL, to the series, Sundays For Soldiers and Civilians, sponsored by the Albany (N. Y.) Institute of History and Art. The picture presented by AMPS was *Russian Easter,* 1942 Maxim Award winner by George W. Serebrykoff, ACL, of New York City. John J. Ronan, ACL, club president, was in charge of the screening. Other Sunday programs contributed by the Albany unit have included *On The Farm,* by Arthur Kemnitzer; *Wheels Across India,* by Armand Dennis, and *Eighteenth Century Life in Williamsburg, Virginia,* produced in 16mm. sound Kodachrome by the Eastman Kodak Company in collaboration with Colonial Williamsburg.

Contest in Brooklyn *Summer Rhapsody,* by Charles H. Benjamin, ACL, has been announced by the Brooklyn Amateur Cine Club, ACL, as the first award winner in Class A of that unit's annual film contest. It was followed closely by *Junior Does His Bit,* a domestic comedy by Martin L. Sternberg, ACL. *An Old Christmas Custom,* by Charles J. Ross, ACL, took the first and only award in Class B of the competition. Films seen at recent regular meetings of the Brooklyn club include *Burma Road* and *How To Use Your Camera,* from the Harmon Foundation; *Warriors Of Another World,* by Dr. Richard Cassell, and *Ten Pretty Girls,* by Anchor O. Jensen, ACL, both 1943 Ten Best award winners; *Bare Facts of the World's Fair,* by Sam Fass; *Ninety Days After,* by Mr. Sternberg; *Horse and Buggy Days,* by Mr. Ross; *Tumbleweed,* by Herbert Erles, ACL.

Philadelphia ballots New officers have been elected and installed by members of the Philadelphia Cinema Club as follows: Arthur J. Hurth, president; James R. Maucher, vicepresident; Wilmer D. Coles, secretary; William Brink, treasurer. Seen on the club's screen at late meetings have been *A Day at the Zoo,* by Dr. Robert E. Haentz, ACL; *Down East,* by A. L. O. Rasch; *Hard A'Lee,* by Dr. Herbert L. Tindall, jr., ACL; *Shadow's Bones,* from the League's Club Library; *Country Fair,* by George Pittman; *Boats at Beach Haven* and *Watkin's Glen,* by Robert Henderson, ACL.

New in Wyoming Twenty home movie enthusiasts gathered recently in Jackson, Wyo., to form the Jackson Hole Amateur Cinema Club, according to C. W. Lang, ACL, founder president elect. Other charter officers include Bruce Porter, vicepresident; Mrs. E. C. Benson, secretary; Joyce Imeson, treasurer; Holly Leek, William Stilson, Dr. D. G. MacLeod and Ross Dake, ACL, directors. It is expected that the club's membership will be nearly doubled as soon as the snow roads are fully open into the outlying communities of the Jackson Hole area.

Columbus contest Winning the Scott Krauss 16mm. Trophy for the third year in succession, Marguerite Kyle, ACL, retiring president of the Columbus (Ohio) Movie Makers, ACL, has now gained permanent possession of this award offered some years ago by a Columbus business man. Her current place winner was a film of Mexico, produced in 1943. The 8mm. award winner in the same contest was James H. Clarke, with a film of his home city.

Rockford sees Three 16mm. color films, each carefully scored with music and sound effects, were seen at a late regular meeting of the Rockford Movie Makers, ACL, in Illinois. All produced by Dr. Rudolph J. Mroz, the pictures were *The Sea Scouts,* a local record of marine scout life; *The Circus Comes to Town,* a human interest subject, from special train to big top; *Rockford News Reel.* Harry Eggert, ACL, Rockford vicepresident, has been conducting a successful series of clinical screenings of members' films, while a club contest and the annual banquet are items of current or future activity.

In San Francisco *Eighteenth Century Life in Williamsburg, Virginia,* produced by the Eastman Kodak Company in collaboration with Colonial Williamsburg, and *Collapse of the Tacoma Bridge,* produced by the Engineering Department of the University of Washington, have been featured on recent programs of the Cinema Club of San Francisco. Rudy Arfsten, ACL, heads a new technical service committee, which includes Jesse Richardson, Dr. Allyn Thatcher, ACL, and John Smurr, while David Redfield, Charles Hudson and Lyman Sargeant, ACL, have been appointed to plan for the club's coming thirteenth birthday party, scheduled for the May meeting.

Fine films for Bell Labs *Russian Easter,* 1942 Maxim Award winner by George W. Serebrykoff, ACL, of New York City, tops a number of outstanding amateur movies seen at late gatherings of the Bell Laboratories Motion Picture Club, ACL, in New York City. Among the others have been *Sternwheeler Odyssey,* by Sidney Moritz, ACL; *Fluffy, the Kitten,* by Kenneth F. Space, ACL; *Pointless Foray,* by George Mesaros, ACL; *Yellowstone, Nature's Curiosity Shop,* by Robert M. Coles.

Cine Arts elect New officers were elected and installed by members of the Utah Cine Arts Club, in Salt Lake City, at a recent annual dinner meeting held at Jensen's. The 1944 slate includes Dr. C. Elmer Barrett, president; William D. Loveless, vicepresident; Jed Newman, secretary treasurer;

[Continued on page 208]

NO . . . We're NOT just dreaming

IT'S the easiest thing in the world to so
with a lot of high-powered promises .
workable cameras and projectors are no
out of dream-stuff.

So we *aren't* dreaming . . . haven't time to.
busy helping several million men win a w
and it's teaching us a lot about how to build
movie equipment for you after it's *won.*

Take OPTI-ONICS for instance. It's no
that a combination of OPTIcs, electrONi
mechanICS shows the way to more accur
creations of sound and motion for your
movie screen.

It takes imagination, yes . . . but imagi
harnessed to scientific curiosity . . . aimed a

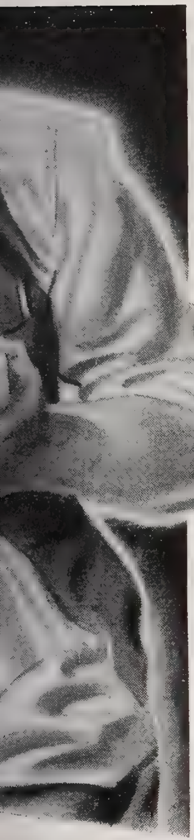
ing specific motion picture problems for you.

Most people, right today, say they make their best shots with Filmo Cameras . . . that a Filmo Projector does a better job on any scene . . . that B&H Equipment is, in their opinion, the finest in the world.

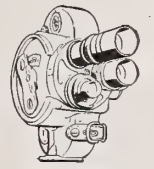
And *we* say that the B&H Movie Cameras and Projectors already being developed for tomorrow . . . embodying the practical principles of OPTI-ONICS . . . will be even finer.

And we're *not* just dreaming.

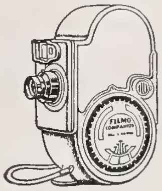
Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*



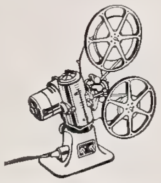
FORERUNNERS OF TOMORROW'S FINEST PERSONAL FILM EQUIPMENT



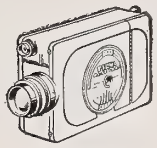
Filmo 70DA
16mm. Camera



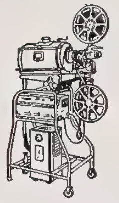
Filmo Companion
8mm. Camera



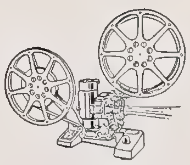
Filmo-Master "400"
8mm. Projector



Filmo Auto Load
16mm. Camera



Filmoarc 16mm. Sound
or Silent Projector



Filmo Showmaster
16 mm. Projector

Products combining the sciences of OPTIcs • electrONics • mechanICS

NEW FILMOSOUND LIBRARY HIT

One of the finest movies to come out of the war, Universal's *Eagle Squadron,* is still thrilling theater audiences. And now you may have it for private showing at any approved non-theatrical location.

Don't forget the thousands of other Filmosound Library titles. They cover an inexhaustible range of subjects. The coupon will bring you a complete catalog.

WE SAY THIS HUMBLY

No group has contributed more to America's coming Victory . . . with less fanfare . . . than teachers. It's largely their work that built the integrity of character which makes an American soldier self-reliant, sensible, courageous and sure of his ability. Without the principle of free education . . . and the *right* people to administer it, we could be less certain of the future.

*Opti-onics is OPTIcs . . . electrONics . . . mechanICS. It is research and engineering by Bell & Howell in these three related sciences to accomplish many things never before obtainable. Today, Opti-onics is a WEAPON. Tomorrow, it will be a SERVANT . . . to work, protect, educate and entertain.

Opti-onics
BELL & HOWELL

*Trade-mark registered

Bell & Howell Company
1843 Larchmont Ave., Chicago 13

Please send Title-Craft information ( ) and Filmosound Library Catalog ( ) new Filmosound V...—Circular ( ) and information on Vap-O-rate Film Treatment ( )

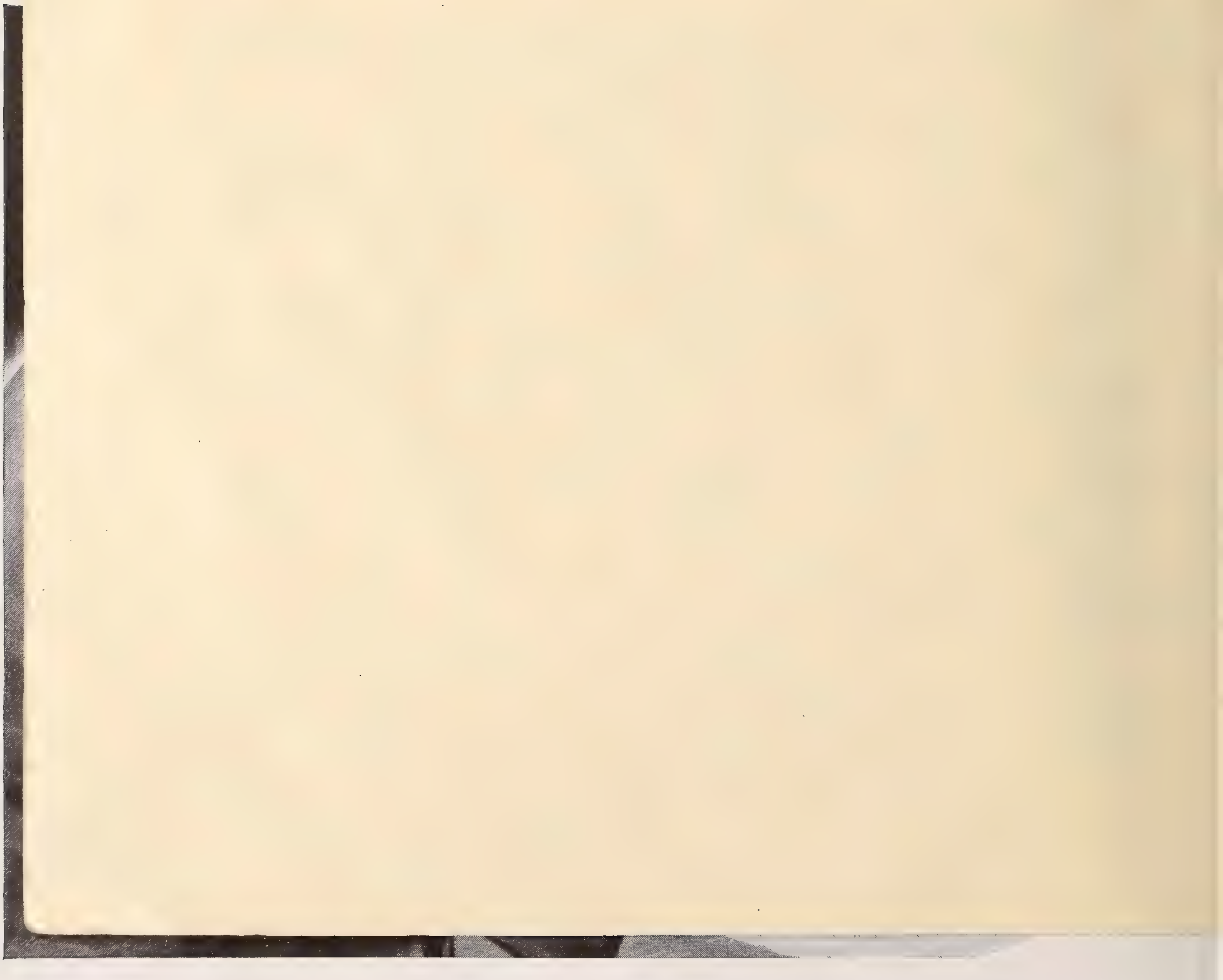
Name..

Address..

City..................................State.........MM 5-44

PRECISION-MADE BY *Bell & Howell*

NOT



NO ... We're NOT just dreaming

IT'S the easiest thing in the world to soun with a lot of high-powered promises . . workable cameras and projectors are not out of dream-stuff.

So we *aren't* dreaming . . . haven't time to. W busy helping several million men win a war and it's teaching us a lot about how to build b movie equipment for you after it's *won.*

Take OPTI-ONICS for instance. It's no d that a combination of OPTIcs, electrONics mechanICS shows the way to more accurat creations of sound and motion for your h movie screen.

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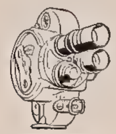
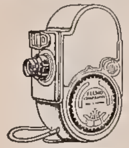
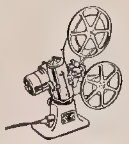
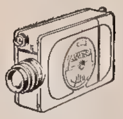
Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

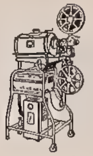
FORERUNNERS OF TOMORROW'S FINEST PERSONAL FILM EQUIPMENT

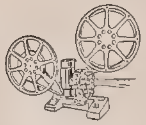

Filmo 70DA 16mm. Camera


Filmo Companion 8mm. Camera


Filmo-Master "400" 8mm. Projector


Filmo Auto Load 16mm. Camera


Filmoarc 16mm. Sound or Silent Projector


Filmo Showmaster 16 mm. Projector

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Please send Title-Craft information ( ) and Filmosound Library Catalog ( ) new Filmosound V...—Circular ( ) and information on Vap-O-rate Film Treatment ( )

Name. ....

Address..

City...................... State MM 5-44

The Clinic

Technical comment and timely topics for the amateur

Which way?

Having nothing better to do, a group of movie makers were having a friendly argument, after a club meeting, about the merits of this and that. As was to be expected, there were some strong differences of opinion on the various points. One experienced filmer held forth on the subject of splices. In his opinion, there was little need of bothering to splice film unless you made a diagonal splice. Any other type was useless, for it would soon come apart. His fellow members rose to the bait and bombarded him with evidence that films did hold together when they were coupled with a straight splice. As a matter of honest fact, there seems to be little technical reason for favoring one method over the other. Two highly successful manufacturers of cine equipment are on opposite sides of the fence, and both have always enjoyed a fine business in splicers. The reason for these arguments is generally a lack of wide experience. One movie maker cannot possibly get to know the entire field with enough authority to speak definitely on many matters. Those who have been associated with the amateur industry for years are the last to voice opinions, because they know how little difference there is in so many cases. Beware of the fellow who thinks he has the best and only equipment. He is biased from the start.

Custom title

By using appropriate illustrations cut from magazine advertisements, Mrs. K. W. Wright, of Toronto, made the clever title shown in the accompanying frame enlargement. The cars were cut from one advertisement and the calendars, from another. The caption, *Winter to Summer*, and the sign, *Miami*, were hand lettered on the finished card by Mrs. Wright. This sort of title building has endless possibilities, and the cost is exactly zero.

16mm. scene by Mrs. K. W. Wright

WINTER TO SUMMER
JANUARY
FEBRUARY

A title assembled from cuttings taken from convenient sources

Hollywood data

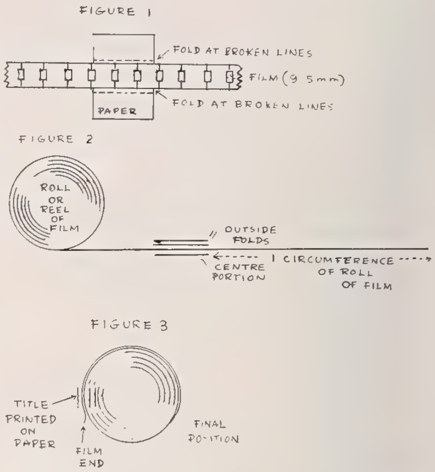
For those persons who want to understand more of the details of the production of theatrical films, the Society of Motion Picture Engineers has assembled a symposium from papers presented at its 1942 springtime technical conference. Distributed by Interscience Publishers, Inc., 215 Fourth Avenue, New York 3, N. Y., this thin, but well printed volume, bound in cloth, sells for $3.50. Titled *The Technique of Motion Picture Production,* the symposium covers various technological aspects of movie making, including Hollywood cinematography, special effects, sound recording in many phases, movie lighting, process projection, laboratory practices, editing and projection. The authors are well known technicians in the theatrical movie field.

For Weston meter users

Correct Exposure in Photography, written by Willard D. Morgan and Henry M. Lester and published by Morgan and Lester, New York City, 123 pages with chapter contents, headings and index, on good paper, well illustrated, bound in cloth, selling for $1.50, is a full discussion of the problems involved in using Weston exposure meters. There is a brief discussion of cinematographic exposure. Chapters on filters, film development and the various special methods of using Weston meters add to the completeness of coverage of the subject.

Securing rolls

Brian Anthony Bennett, ACL, of Victoria, Australia, contributes this interesting substitute for rubber bands: "Now that rubber bands are scarce, the expedient described here may be of service. I have used it successfully with 9.5mm. and 8mm. film, and I see no reason why it would not do equally well with the 16mm. width. A piece of plain, good quality paper, such as is used for stationery, is cut to dimensions of about three times the film width by one inch. The paper is folded around a film in such fashion that the center fold is on the outside and the other two folds are on the inside, as shown in Fig. 1, on this page. This folded paper is placed the length of one circumference of the rolled film from the end of the reel, roll or film strip, as shown in Fig. 2. The film is then coiled completely, so that the end is tucked under the center fold of the paper, as shown in Fig. 3. This simple device will keep the film rolled, and the outer fold of paper will serve for indentification marks. It will not damage film or leader, and it will not, like rubber bands, snap out of sight around the hub of a reel, if it is incautiously handled."



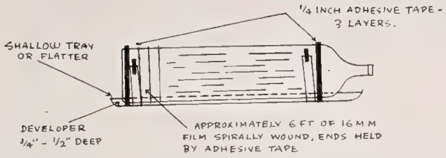
Scheme for securing the ends of film rolls using ordinary paper

Good sound

If you are planning a post war projection room in your new house, be sure to consider its suitability from the standpoint of good sound reproduction. It is bad practice to have too much hard surface, for it will cause reverberations. Generally, it is necessary to have one surface composed of non reflecting material. A good carpet, with a mat underneath it, is generally all that is needed to produce ideal acoustic conditions. Some persons may prefer to use heavy draperies in one end of the room, but they are objectionable, if carpet will also be laid. Too much deadening is just as bad as too little.

INCLUDE VIEWPOINT

Sometimes, we see films showing conversational groups in rooms, from which the audience feels excluded by reason of the placement of the furniture with reference to the camera. If the audience is supposed to feel that it is a part of the group, the camera must be placed so that it sees the group and the furniture as the actors would see them, and not over the back of chairs or couches.



¼ INCH ADHESIVE TAPE - 3 LAYERS.
SHALLOW TRAY OR PLATTER
DEVELOPER ¼" - ½" DEEP
APPROXIMATELY 6 FT OF 16 MM FILM SPIRALLY WOUND, ENDS HELD BY ADHESIVE TAPE

Wine bottle serves as convenient drum to handle short film lengths

Developing positive It is often very awkward to handle short lengths of positive film when they are used for titles. I have found that a quart wine bottle makes an ideal drum for the purpose. First, I wind three layers of quarter inch adhesive tape around the ends of the large section of the bottle, as shown in the sketch just above. This tape prevents the film from touching the bottom of the developing tray when the bottle is laid on its side. I wind the film around the bottle and fasten the ends with adhesive tape. By use of a shallow tray or platter, a small amount of developer will serve to wet the entire film strip as the bottle is slowly turned. Fixing is done in the same sort of receptacle. By standing the bottle upright under a stream of water, the film will be washed thoroughly by the overflow which runs down the outside of the bottle.—*R. V. Elms, ACL.*

Ahead of the horses Every one of us needs to read the camera instruction book now and again. No matter how advanced you may consider yourself, it does no harm to read the advice to the novice. It is easy to get way out in front in the movie making race and to consider oneself above the need of advice to the beginner. However, if you find your cine self slipping, go back to the fundamentals and examine them well. Your pictures will improve.

Warning Have you ever humiliated yourself by threading your projector with a film that has not been rewound, only because there was no simple way to find the beginning? Evidently Harold C. Martin, ACL, has, for he suggests a preventive for the situation. The film strips illustrated in this department give Mr. Martin's idea in a nutshell. He uses large letters on his titler, and records one letter on each frame, using either a single frame release or tapping the exposure lever, to expose no more than one frame. The resultant film, when it is spliced on the end of a reel, gives an instant indication that rewinding has been omitted. Mr. Martin also finds the scheme useful in making leaders on which the name of the picture can be read easily without unrolling several feet of blank leader. Since this sort of identification is never projected, one need not be too particular with the lettering. Letters cut from newspaper headlines or from any other source may be used, if they will fill the frame.

Spring fever Spring does things to the young man's fancy—if we believe the old saw—and experience has shown the Amateur Cinema League that spring also does something to the amateur filmer. When the weather begins to open and the days lengthen into something that gives a little free time at their end, before darkness settles, the average filmer squints at the thermometer, looks at the heavens and goes home to check over his cine equipment.

Now it served him well in the past, and he knows that it will serve him well in the future, but his soul is stirred with something akin to the emotion that drives his wife to changing everything around in the house. Spring fever has him in its grip. He looks over his camera, and he remembers the time when he wanted to do that bit of work, last year, that only some scheme for a windback would let him accomplish. He wants that windback even more now than he did then, as he remembers it. Then, there is that wide angle lens that he wished for so much last summer. As he looks in prospect at the open filming season, it seems to be an absolute essential. He will not be able to make any decent sequences without it.

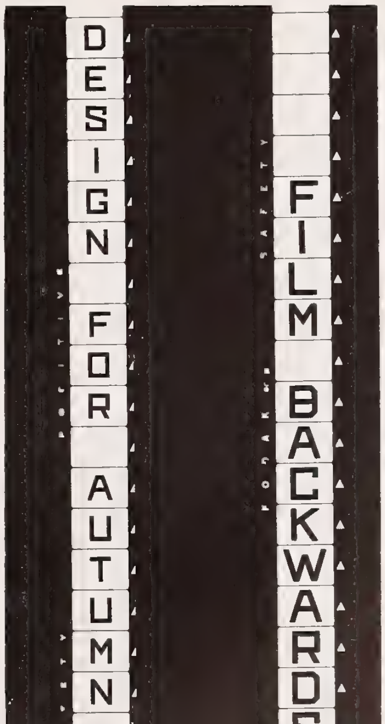
His old tripod never gave him that complete "pan and tilt" ease that he wants. He imagines the most beautiful follow shots, if only he could have some way to make certain that he can follow with full freedom. There are those filters that he had decided to get, but autumn came too soon, and he had to undertake that heavy bit of work, forgetting all about movies, the while.

In other words, he wants to go out and buy something. He has the money, because his war work brought a nice increase in salary or profits. He takes a night or two of dreaming, smiles at the bank book and—come Saturday afternoon—he sets out. The world is pleasant, and he goes to see his dealer with a happy feeling of anticipation. He is not going to "shoot the works"; he just wants to make a few modest purchases for which he is able to pay.

His spring fever gets a whole carload of ice, to cool it down to subnormal, when he tries to find the things he wants. His dealer is an old friend, and he lays the situation out with the frankness of old friends. "Bill," he says, "don't blame me and don't blame the manufacturers. I know that you have money and that you want to buy a lot of things—things you ought to have, and things that I'd like to sell you. But the war is taking materials and manpower, and the folks at home have got to wait until we save the world for something or other again, and we can get back to normal life once more."

Now, Bill can do one of two things. He can tell his old friend what he thinks of him and of the movie goods manufacturers, and he can storm out of the dealer's shop and spend his money at a night club, while he rails at the general situation and takes on more drinks than are good for anybody. Or he can go home and see what a little ingenuity, along with the ready cash he has saved up, can manage to do for him.

Here's where *The Clinic* comes in. This department has gone in heavily for the things you can build at home. We know that, in normal times, a great many movie makers have not time on their hands for very much "gadgeteering." We know that some of the fortunate ones will always either have the time or will manage to make it out of thin air. (That is a modern miracle.) But we know that practically everybody in these times is going to have to do more home building of movie equipment than he has ever done before. In this department he will find how to construct simple things that will serve him well. He can read MOVIE MAKERS, get some material and build them himself.

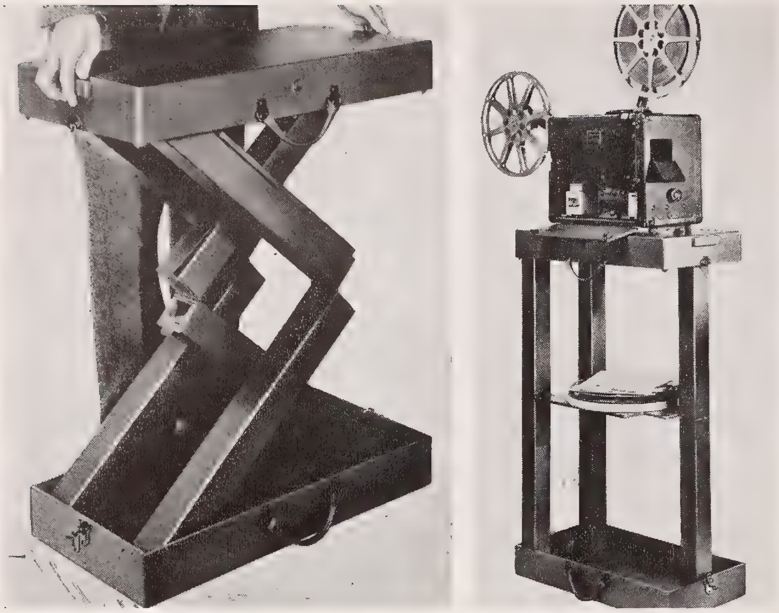


Simple expedient that will tell whether film is correctly wound

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RICHARD GAZLAY



• New projection stand, offered by Bell & Howell, can be folded for portability. It is available without priority rating.

B & H Porta-Stand A folding stand, to accommodate projectors of any size, is available without a priority rating to the public, according to an announcement of the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill. The Filmo Porta-Stand closes compactly for carrying purposes and measures forty two inches high when opened. Beneath the 12½ by 24½ inch platform for the projector is a shelf for reels and cans. The product is made of basswood plywood with steel hardware parts, and it can serve also as a speaker's stand.

Norwegian film *Norway Replies!*, the first official story of Norway's part in this war, is being released in 35mm. width by Hoffberg Productions, 620 Ninth Avenue, New York 18, N. Y., and in 16mm. sound on film by Walter O. Gutlohn, Inc., 25 West 45th Street, New York 19, N. Y. In six reels, running one hour, the "conquered—but unconquerable" nation's continued fight against the Nazis is portrayed, with interest centered about a young Norwegian's escape from his country, to bring revenge to the enemy from the air. Ed Thorgersen, Alois Havrilla and Ben Grauer supply the commentary. The picture was produced under the supervision of the Royal Norwegian Information Service.

Ansco awarded "E" The Army-Navy "E" award for outstanding achievements in production has been given to the Ansco Division of the General Aniline and Film Corporation, Binghamton, N. Y. Ansco's announcement states that film production schedules outlined by the War Production Board have been exceeded. Color film, gun camera film, aerial film and medical X-ray film, as well as driftmeters and sextants, are being produced by the company to meet war needs of the government. Lieutenant Commander W. T. Hamilton of the Navy presented the "E" pins to the workers, while Major R. G. Tarkington of the Army awarded the "E" to the Ansco Division.

Library changes hands Cine Classic Library, formerly at 1041 Jefferson Avenue, Brooklyn, N. Y., has sold its business and most of its stock to Better Films, of 742 New Lots Avenue, Brooklyn 7, N. Y. The new owners have a 16mm. sound rental bulletin covering their stock, which is available upon request. The Cine Classic Library has long been known to amateur filmers, and the Merriman family who ran it will be missed.

Roshon's changes All executive departments of the Russell C. Roshon Organization have been consolidated by moving to Suite 2200 of the RKO Building, Radio City, New York 20, N. Y. The Pittsburgh office has expanded, to handle clients in Ohio, West Virginia and western Pennsylvania. The organization announces further that its new Charlotte, N. C., branch is in full operation.

Catalog of short subjects A four page booklet, *Home Movies Parade*, listing available films for 8mm. and 16mm. projectors, has been issued by Hollywood Film Enterprises, Inc., 6060 Sunset Boulevard, Hollywood 28, Calif. Mickey Mouse, Donald Duck, Oswald Rabbit, Charlie Chaplin comedies and natural history short subjects are included among the releases.

Films recruit for Canada Inhabitants of the Canadian wilderness are being brought news of the war and their country's part in the fight by means of a mobile projection unit that is aiding recruiting efforts. A Victor 16mm. sound outfit, operated by three members of the Canadian Armed Forces, shows sound films in English or French in isolated areas heretofore untouched by effective means of propaganda. The Canadian National Film Board provided the equipment and films. This service is another example of the way in which substandard films are aiding in the war effort.

[Continued on page 207]

• Scene in *Norway Replies!*, first official picture of Norway's part in the war, released in 16mm. by Walter O. Gutlohn, Inc.

Norwegian Official Photo

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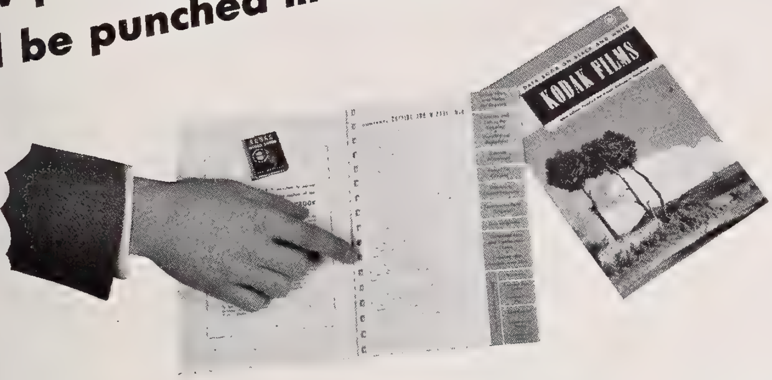
★ *An Important Revision Program*



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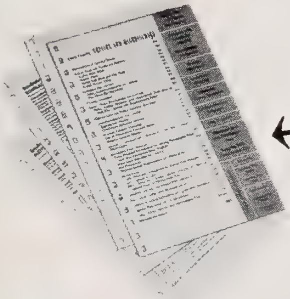
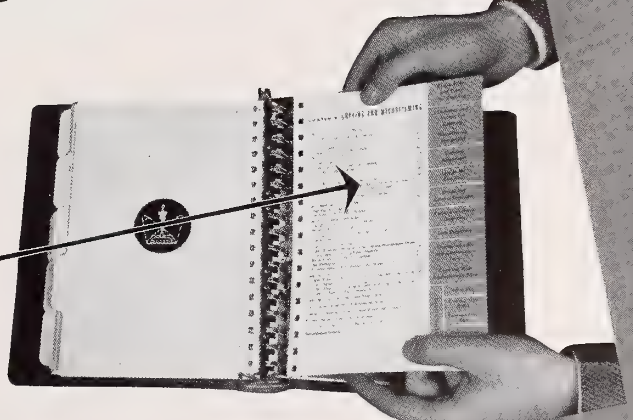


Out with the old section

In with a new KODAK DATA BOOK, which serves as a revised Handbook section



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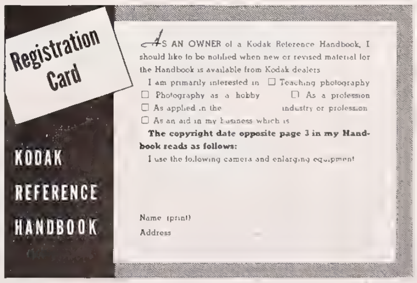


Registration Card

KODAK REFERENCE HANDBOOK

AS AN OWNER of a Kodak Reference Handbook, I should like to be notified when new or revised material for the Handbook is available from Kodak dealers

I am primarily interested in ☐ Teaching photography ☐ Photography as a hobby ☐ As a profession ☐ As applied in the industry or profession ☐ As an aid in my business which is

The copyright date opposite page 3 in my Handbook reads as follows:

I use the following camera and enlarging equipment

Name (print)

Address

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Washington film news

[Continued from page 178]

Great Britain are currently in the United States looking for technical and production television talent.

Last month, the *Wall Street Journal* forecasted that large film companies would, after the war, install television screen projection systems in their theatres, and that individual theatre chains would bid for the exclusive rights to cover sporting events, and the like, to show to their audiences. People would, for example, attend the movies to see a feature picture and would, in addition (probably for a larger admission price), see the Kentucky Derby or a World Series game. Transmission of such events could be made exclusive by "scrambling" transmission (as is done now with intercontinental telephone communication) or by using telephone lines to transmit a program.

Figures are being offered from all sides, and by people not often given to idle conjecture. In mid March, for example, Paul Hoffman, president of the Studebaker Company, was quoted as saying that television was a potential source of 4,600,000 jobs, within a decade after its full commercialization.

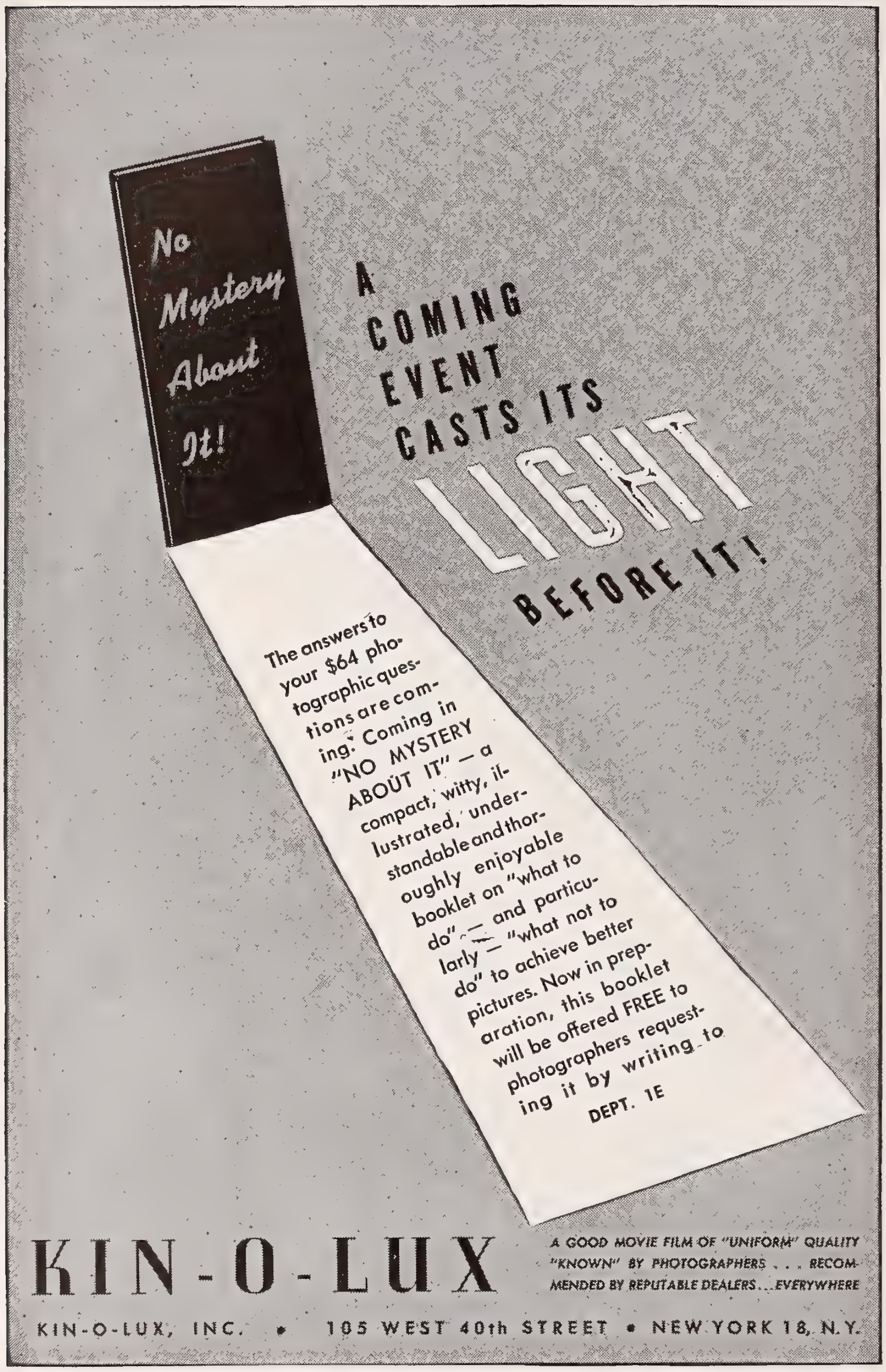
Developments currently fall into two lines—the use of large screen television in movie theatres and the use of theatrical movies for transmission to home receivers. Problems of how these movies will conflict with theatrical releases of the same pictures, or of who is going to pay for the telecasting of "live" shows, are as yet unsolved. It seems inevitable that the radio and movie boys will have to get together and abandon ideas of competition; but this, too, is only one more headache to be worked out.

* * *

EFFECT ON 16MM.

It is probably too early to tell, but with television rumors flying thick and fast, and with activity in some quarters approaching the frantic stage, it seems likely that 16mm. will play its part in post war television. With commercial companies network minded on the subject, it seems more than possible that the field of the "local" program may well be left to 16mm. Experiments have already been made by large television companies in the New York City area, using products secured through the Amateur Cinema League.

A large part of a radio station's revenue comes from local advertising. Educational, musical, dramatic and civic events of purely local interest are frequently featured. In the local television station of the future, advertising might well be both prepared and televised on 16mm. width. Other types of local interest programs could very practically be recorded on 16mm. and televised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not once but many times. A parade or speech or sporting event could, for example, be filmed in the morning and televised in the evening, when the audience is much larger. Messages from public officials regarding local problems might well be illustrated with 16mm. scenes and bear much the same relation to the official's speech as a newsreel does to its commentary.

From the sound and fury, the guesses and rumors, the activity and the planning, the conjectures and possibilities, one fact emerges as a certainty—the motion picture, which every so often is accused of settling down to a decadent and uninspired old age, is having growing pains again.

Films you'll want to show

[Continued from page 186]

lent and sound, are released by Castle Films, 30 Rockefeller Plaza, New York 20, N. Y. Part one covers the Allied landing and battle for the beachhead at Anzio, the destruction of the Nazi held Benedictine monastery and a fierce artillery duel on the Cassino line. The second half follows the Red Army's front line engagements in its savage push to drive the Germans into the Balkans. Russian war cinematographers recorded these scenes in the midst of intense shellfire.

Practical films

[Continued from page 190]

Dish, one of the three films now available in the series, points out that half the meat now produced goes directly or indirectly to the needs of war. It suggests ways of varying the cooking of standby meats, employing almost all the cuts of an animal, and it recommends pot roasts in place of steaks, as a step toward economizing on food without sacrificing food value. Prints in the United States are distributed by the National Film Board of Canada, 84 East Randolph Street, Chicago 1, Ill.

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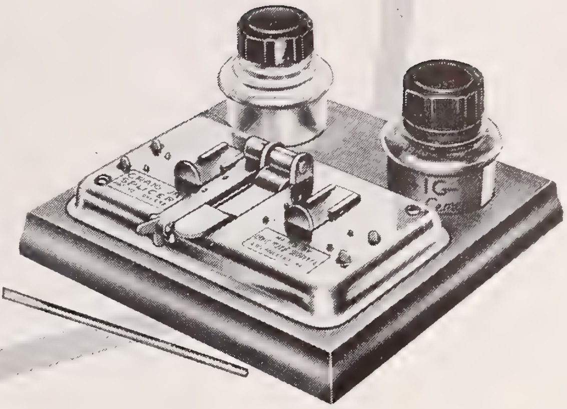

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CHANGE IN EDITORSHIP

Underwood & Underwood

Arthur L. Gale, ACL, resigns the editorship of MOVIE MAKERS May 1

WITH this number of MOVIE MAKERS, Arthur L. Gale, ACL, brings to an end his service of twelve years as editor of the magazine of the Amateur Cinema League. From May 1, Mr. Gale becomes general manager of Willard Pictures, of New York City.

From the Dartmouth College class of 1927, Mr. Gale, a native of Oregon, joined the staff of the League in that same year. In charge of the continuity department of the League, he created and developed that department out of whole cloth. Before that time, the word "continuity" was an esoteric theatrical movie term. Mr. Gale popularized it, explained it and made it a part of the common language of modern technology all over the world. Booklets which he wrote about continuity were published by the Amateur Cinema League, and were later stolen and published as pirated editions both in German and Japanese.

Extending his writing from MOVIE MAKERS and the League, Mr. Gale conducted a department for *Photoplay Magazine*, after which he wrote *How to Write a Movie*, published here and in Great Britain, and was co author of *Make Your Own Movies.*

Mr. Gale was co author of *Making Better Movies*, the first basic textbook published by the League, and of its current successor, *The ACL Movie Book.* Later, as consultant in visual education for the Boy Scouts of America's national headquarters, he wrote many scenarios for the extensive productions of that organization. This work led to a wider experience in production supervision, direction and camera handling for the Boy Scouts, which, in turn, brought about the new work which Mr. Gale now takes up.

Mr. Gale became editor of MOVIE MAKERS in 1932. He has re styled this magazine several times; he has defined and clarified its editorial policy; he prepared the special New York World's Fair number of 1939, the most important single number of a magazine devoted either to personal movies or to still photography, yet to appear in the world. In these years of editorship, he has written but little himself, having preferred to get good material from many sources rather than to create it at his desk.

It is with deep regret that the Amateur Cinema League sees "Tac" Gale leave its staff. Because of the fact that his new organization is doing important war work and because of Mr. Gale's sincere desire to put into actual practice the advice that he has given to others for many years, as a writer and editor, the League's management has acquiesced.

The editorship of MOVIE MAKERS will, effective with the June number of this year, be taken over by Roy W. Winton, ACL, managing director of the League, to be carried out in addition to his other duties. James W. Moore, ACL, who has been continuity editor will become consultant editor; Anne Young will continue her work as editorial assistant; Richard Gazlay will continue his duties in charge of advertising.

Since the editorial policies of MOVIE MAKERS have been determined by Mr. Gale in harmony with those of the Amateur Cinema League, which publishes it, and since the senior staff member of the League will succeed Mr. Gale as editor, no changes in those policies are contemplated. This magazine will continue to serve as the only authoritative monthly publication devoted to personal movies.

The writer of this notice expresses his very great appreciation of the fine comradeship in League service and of the loyal cooperation over a long period of years which Arthur Gale has given to him. These will be missed. He offers to Mr. Gale, on behalf of the directors, officers and members of the Amateur Cinema League, all good wishes for the future.—*R.W.W.*

Titles on positive film

[Continued from page 188]

When the title card has been prepared, the camera loaded, the alignment for parallax made and the illumination checked, the exposure can be made. The time of exposure will vary with the make of film that is used, but the instructions of exposure meter manufacturers will give you correct exposure data for various kinds. The age of the lamps used will affect exposure, and old bulbs will call for more of it, as they will have become blackened. The distance of lights from the title card will affect the exposure used. The camera speed to be employed is another modifying factor. For all these reasons, the usefulness of test shots is readily apparent. With the setup chosen, lights placed and other details arranged, tests should be made at varying lens openings. These tests will be useful only if all the conditions are exactly recorded in detail. When you have processed the film, you will select the lens opening that has given the best results. Successful working with positive film for titles is made much more certain, if careful records are kept of all experiments, and if the records are consulted before any shooting is done.

Developing positive film is a simple process, requiring little equipment because the film is developed only as a negative, and is not reversed to become a positive again, as with reversal film. For short film strips, one can make do with three enameled trays, or even with three clean glass fruit jars. Bare metal surfaces should never be employed with photographic solutions. If longer strips are to be developed, a rack or reel can be built which will accommodate twenty five feet or more. If metal is used in making the racks, it must be coated with acid resisting paint.

Prepared developers and fixing baths are normally to be had from photographic dealers, although the wartime shortage can play havoc with nearly all wants. These chemicals must be mixed according to the directions that come with them. Among these are Eastman D72, Defender 55D and Ansco 103. Positive film developers are to be had sometimes, but these more common packages will give excellent results. If D72 is used, development should proceed for two and a half minutes at a temperature of sixty five degrees. Both time and developer temperatures are important, and the manufacturer's recommendations should be followed without change.

After the developer has been mixed and its temperature has been checked, it should be poured into the first tray or jar. We have here, of course, the full strength (stock solution). The second tray or jar should contain clear, cold water for rinsing, and the third and last container should be filled with the acid fixing bath.

The exposed film is first placed in the developer for the required time. Then it is rinsed for about fifteen seconds in the cold water, after which it is transferred to the fixing bath, to remain for twice as long as is required to clear the film. Room lights may be turned on a few seconds after the film has been in the fixing bath. If fruit jars are used, the film may be looped,

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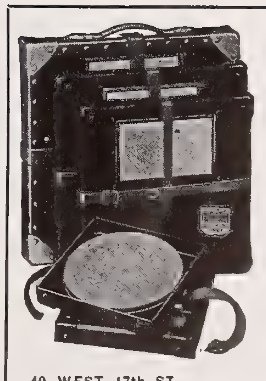

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and the ends held with print tongs, the film being inserted and agitated in each of the jars. Since developing may be accomplished in a red lighted darkroom, time and progress may easily be watched.

If trays are used, the solution should rise to about one inch from the floor of the tray. The film is coiled loosely and is placed on its edge in the solution, while the tray is rocked gently. Care must be taken that the coils remain loose and separated, or uneven development will result. The water rinsing and the fixing bath are performed as has been indicated—the first for about fifteen minutes, the second for twice the time that is required to clear the film. Another fifteen minute water bath in a large tray completes the process. This last bath is very important; if the film is not thoroughly washed and all the fixing bath solution removed, discoloration may result in a few months.

After the final bath, the film is taken out and is wiped gently with a viscose sponge or a piece of chamois skin. It is then hung up to dry on pins, bent to the shape of hooks, and fastened to strings stretched across a room. Long strips may be draped over the strings or wound on a specially built drying reel. If you are dealing with 8mm. film of the double variety, the slitting is done after the film has completely dried.

Aside from the serviceability, the cheapness and the ease of making positive titles, there is a satisfaction to be found in the successful operation of the process of creating them, from the careful exposure to the equally careful development. When you have done all that is to be done in this process, you will know the pleasure that comes from having achieved something from beginning to end, according to your own ideas. The titles will, in the fullest sense, be your titles.

Measuring light for movies

[Continued from page 189]

maximum scene range which the film can reproduce.

In addition to variations in the intensity of the light reflected from the several objects in the scene, light intensity is also affected by another factor. Sunlight is not always the same. The time of day and year, latitude and longitude and weather conditions influence the light that falls on the scene. Naturally, if the light falling on the scene changes, its reflected light will change correspondingly.

Since there are so many variations in the light intensities reflected from the scene, it follows that the duration of the exposure of the film must be so varied as to reproduce the scene range of which the film is capable. To vary, we must have controls. These are provided in the form of a diaphragm in the lens, which controls the amount of light that enters the camera, and a shutter which controls the duration.

So, there is the problem which faces every photographer for every picture he makes. How much light should be admitted to the camera and for how long?

An exposure meter solves this problem through the simple expedient of measuring the light reflected from the scene and correlating the speed of the particular film in use with the diaphragm opening and shutter speed. Note that the meter should measure the light reflected from the scene, for it is this light that affects the film. The light falling on the scene is only half the story, as important changes take place after the light falls on the scene.

The operation of a photoelectric exposure meter is very similar to that of a camera, although it has neither a shutter nor a diaphragm; for the purpose of the meter is to measure, not to control, the light. It does have a baffle which so limits the "seeing" angle of the meter that the objects viewed by the meter will be about the same as those viewed by the camera. The meter has a sensitized surface in the form of a photoelectric cell which has the peculiar property of converting light energy to electrical energy. The energy thus created is measured by an electrical measuring instrument, calibrated to read directly in terms of light.

Actually, the quantity of electrical energy produced by this cell is extremely small. For example, the light produced by a 100 watt lamp using approximately one ampere of electricity will result in about seventy five millionths of an ampere in the cell when it is held three feet from the light. Hence an extremely sensitive electrical meter is necessary. One known as a *microammeter* is used—"micro" ammeter because it measures millionths of an ampere.

In addition to the baffle, cell and electrical meter, an exposure meter must also have a system of converting light values to camera settings. The most useful system takes the form of a dial, which is a simplified circular slide rule. Provision is made to pre set this dial to various film speeds because of the different speeds of response mentioned before.

In use, the meter is aimed at the scene, the light reflected from the various objects is integrated by the meter and the electrical current produced by the cell is read off directly in terms of the light value. The exposure dial is then set to that light value and a suitable combination of shutter speed (duration) and *f*/ stop (amount) is chosen from the exposure dial.

The meter can also be held close to a particular object, and thus the best exposure can be given for that particular subject. Or the extremes of light and dark can be measured, and the exposure may be made either for extremes or for an average.

Some technically minded individuals may have wondered how one could measure the light close to an object and then use the settings thus determined when the camera is at a greater distance. They remember the inverse square law of light—that the intensity of light varies inversely as the square of the distance from its source. A perfectly valid doubt this would raise, except for one fact—the meter takes this law into consideration. Suppose, for example, that we have an evenly illuminated wall, each square foot of which had a light intensity of one. If the meter were held one foot from this wall, it would indicate a light value of one because it measured an area of one square foot. If the meter were held two feet from this wall, it would measure an area of four square feet (the area measured by the meter in square feet is the square of the distance from the object). At two feet, bringing in the inverse square foot law, the wall would have a reflected light value of one quarter. But the meter measures four square feet; hence the light value indicated would still be one (4 × ¼ = 1). A camera acts in exactly the same way.

You will remember that another factor influencing the amount of light reflected by objects in the scene is the physical characteristic called color. The film "sees" various colors differently with respect to its speed of response. This factor is taken care of quite nicely, because the photoelectric cell in the meter responds to colors very nearly as does a panchromatic film; and where it does not, as in the case of an orthochromatic film, the film rating is adjusted to compensate for it.

It can be seen that there is a remarkable similarity between a camera, still or movie, and a photoelectric exposure meter. As a matter of fact, there must be, if the photographer is to control his exposures for the wide range of light conditions that he is bound to meet.

(Part 2 of Measuring light for movies *will follow in the June number of* Movie Makers*—Editor.)*

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How to make a cine titler

[Continued from page 185]

tighten it. Then you loosen the two screws in the slots on the movable washer, set its pointer to the proper setting on the scale and tighten the screws again. Of course, it is also necessary to make the angle of the hardwood bar extending from the title board itself correspond to that of the slot. You can draw a degree scale on the title board if you like, but you will probably find it easier just to loosen the screws and to put the title board in position, turning it until it is straight and then tightening the screws. The parallax chart on this page can be pasted to the back of the title board, to simplify the adjustment of the titler for different cameras. The auxiliary lens chart can also be pasted there, to help in focusing.

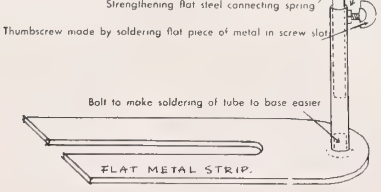
Now we come to the titler for one kind of camera only. Instead of cutting a circle out of the carrier upright, you need only to cut a five sixteenths inch slot of the proper length and angle for the particular camera. Naturally, you will cut it five sixteenths of an inch longer than the chart indicates, to permit the bolt to travel the indicated distance. On the front of the upright, parallel to the slot, fasten two strips of board, to form a groove about two inches wide. Now take a strip that just fits the groove and fasten it to the back of the title board, after first mounting in its center a five sixteenth inch bolt, like the one mounted on the locking lugs. Fasten the strip at an angle, so that, when it is in place, the title board will be straight. To all intents and purposes this device will operate just as the universal type does, except that the parallax slot cannot be varied. (See Fig. 6 on page 185.)

To operate either type, you move the title board into the viewfinding position and center your title in the viewfinder. It is easier to center something by moving the camera than to do it by moving the object; hence, the use of a "pan tilt" head on the camera carriage, as shown in the photographs on page 184. Next, focus or choose the proper auxiliary lens, move the title board back into the lens position, bring the lights up to their full voltage, establish exposure and make the shot.

For filmers who must use an auxiliary lens, to bring their cameras into focus on a title, let us describe a simple lens holder. That shown in the photographs on page 184 works well on my own camera, but, for club use, I had to build a lens holder that could be adjusted easily to any camera. It consists of a piece of metal about seven inches long that fits between the camera and the tripod head. It is slotted from one end for about two thirds of its distance, so that it can be slipped between the camera and tripod head without removing the camera. On the end which is not slotted is fastened a section of hollow shaft just big enough to take a short section of three sixteenths inch rod. Soldered to the top of the rod is a lens holder made from a pair of fifteen cent "clamp on" sun glasses. Strengthen the lens holder with a piece of the flat steel, connecting the spring on the glasses, to avoid continual trouble. Somebody is likely to bump into it, bending or breaking the lens holder. After I strengthened mine with the spring steel, I had no further difficulty.

The lens holder in the photographs on page 184 was fashioned from a discarded finder guide, which was, of course, already adjustable for height. By removing the set screw and inserting a bolt, into the head of which had been soldered a flat disc, to make it a thumbscrew, the thing served well. For the club, I had to make the whole device, even to the holder for the thumbscrew. The hollow shaft was too thin to be threaded, so I drilled a hole and soldered a nut to the shaft. The slot in the base, pivoting on the camera screw in the tripod head, enabled me to get any kind of lateral adjustment, and the lens holder on its round rod not only allowed for vertical adjustments but made it possible so to turn the device as to keep the auxiliary lens squarely in front of the camera lens in any position. Also, once the lens holder was adjusted, it remained so, no

• Fig. 7—lens holder which can be slipped between camera and tripod head. Slot in base, pivoting on camera screw, allows any kind of lateral adjustment. The revolving lens holder can be adjusted vertically and parallel to lens of camera.


Lens rim from clamp on sun glasses soldered to end of rod
Nut
Strengthening flat steel connecting spring
Thumbscrew made by soldering flat piece of metal in screw slot
Bolt to make soldering of tube to base easier
FLAT METAL STRIP.

PARALLAX CHART

CAMERA	Viewfinder Position	Displacement Vertical	Displacement Horizontal	Angle	Travel (Inches)
Keystone—8mm. Mod. 8	LR	13/16″	17/32″	32° L	1
Keystone—A3—A7—B1	LR	13/16″	1-3/16″	55° L	1-7/16
Revere—All models	UR	1⅛″	¾″	35° R	1⅜
Eastman—Mod. 25	—	2⅛″	0	Vertical	2⅛
Eastman—Mod. 60	UR	2⅛″	⅛″	4° R	2⅛
Eastman—Mod. 90 (Magazine 8)	UR	1⅞″	¼″	8° R	1⅞
Eastman—Mod. E	UR	1¼″	1″	39° R	1⅝
Eastman—Mod. K	—	2¼″	0	Vertical	2¼
Victor—16mm.	UR	2¼″	⅞″	21° R	2-13/32
Bell & Howell (Single Lens 8)	UR	15/16″	21/32″	35° R	1-5/32
Bell & Howell (Turret 8)	UR	¾″	21/32″	42° R	1
(Using critical focuser with above)	R	—	1⅜″	Horizontal	1⅜
Bell & Howell—16mm.—Mod. 121	—	1-9/16″	0	Vertical	1-9/16
Bell & Howell—16mm.—Mod. 141	UR	1-17/32″	⅝″	23° R	1⅝
Bell & Howell—Series 70	L	0	1¼″	Horizontal	1¼
Bolex—8mm.	L	0	1-17/32″	Horizontal	1-17/32
Bolex—16mm.	L	0	1-13/16″	Horizontal	1-13/16
Univex—B8	UR	1⅝″	¼″	10° R	1⅝
Univex—C8	LL	⅞″	9/16″	34° R	1-1/32
Univex—E8 Cinemaster	LL	⅝″	27/32″	53° R	1-1/32

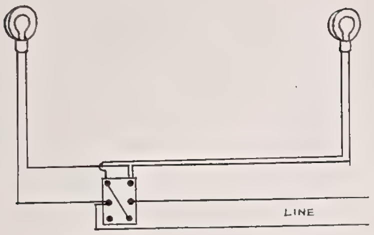
NOTE

• The angle of the parallax slot is changed by rotating the master disc. The distance of travel is governed by the adjustable washer on the master disc, which increases or decreases the length of the slot. If your viewfinder is above your lens, the title board is in viewfinding position when it is up—and vice versa. A little thought beforehand and a comparison of chart with camera will prevent costly mistakes. If your camera is not listed on the chart, or if you have any doubt of the accuracy of the figures given here, you can ascertain them for yourself. The second column, "Viewfinder Position," gives the location of the viewfinder on the camera, with reference to the taking lens. "LR" means lower right; "UR" means upper right; "R" means right; "L" means left; "LL" means lower left; the blank in the same column means an absence of horizontal displacement.

AUXILIARY LENS CHART

Diopter (+)	Focus—Inches
1	40
1.25	32
1.37	28
1.62	24
2	20
2.25	18
2.50	16
3	13
4	10
5	8
6	6½

• An auxiliary lens, placed in front of the fixed focus lens (or focusing lens set at infinity) of your camera, will bring the main lens into focus at the distance indicated on the chart.



• Fig. 8—showing method of wiring Photofloods to double pole, double throw switch, to get "Hi-lo" effect referred to in Part 1 in April MOVIE MAKERS. Same arrangement can be used on batteries of Photofloods for indoor filming, but wiring and switch must be heavy enough to carry the load.

matter how the camera was manipulated. (See Fig. 7 on page 204.)

For general use, it is suggested that the titler be equipped with the necessary auxiliary lenses to focus at eight, ten, thirteen, sixteen, eighteen, twenty, twenty four, twenty eight, thirty two and forty inches. This procedure will require lenses of the following plus (+) diopters: 5, 4, 3, 2.50, 2.25, 2, 1.62, 1.37, 1.25 and 1. With such a wide range of focusing distances to choose from, one can film at almost any distance, especially if he uses a small aperture. If he must use a wide aperture, he should confine himself to the distances given. The lenses can be had at any optical shop for about seventy five cents each; at least, that is what our club paid for them. If you have a focusing lens on your camera, by all means use it instead of an auxiliary lens, but, if you do use auxiliary lenses with a focusing lens, when you want to come closer than your lens will focus, remember to set your focusing lens at INFINITY.

It is one thing to design and build a piece of equipment and quite another to describe the process by which it can be duplicated by others, but it is hoped that, with these instructions, photographs and drawings, you will be able to build the device and that it will solve your titling problems as dependably and as accurately as it has solved my own. Here is a final warning. Anything that moves cannot help but have a certain amount of play. After you have centered and leveled your title in the viewfinder and have moved it into the filming position, *look again* in your viewfinder, to see that the lines are still level, and that they do not run up or down. Parallax will be corrected, but the least amount of play can tip the title. See that the title lines are still level when you shoot.

The initial construction of this device permits "zooming" of either camera or title, with no change in exposure; such things as scrolls, "flip overs," "swing in and out" titles and other conveniences can very easily be added. All that is necessary is to mount your effect

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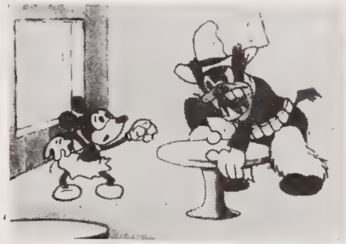

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device on the title board itself or so build it that it can be mounted directly in the parallax groove with a one inch by one inch hardwood bar and bolt.

The author is indebted to the technical staff of Movie Makers for adapting his rough sketches that show construction details.

A butterfly's life

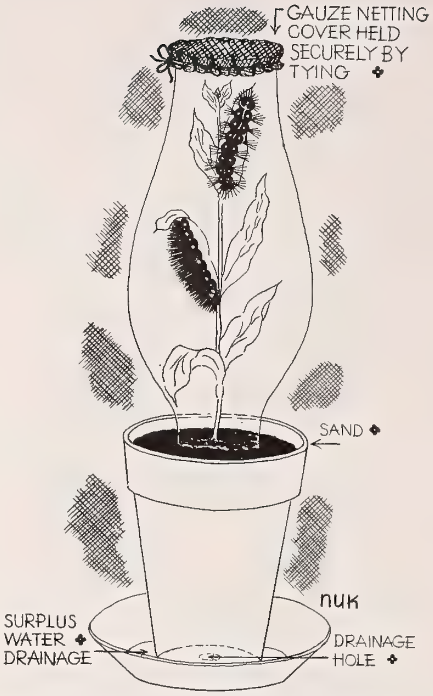
[Continued from page 187]

taining water, the twigs of plant food were kept fresh for some time. A large wooden framed breeding cage, covered with wire netting with a glass door in front, was also constructed. This latter cage was used for housing the adult butterflies.

The next few weeks were spent afield, collecting larvae or caterpillars large and small. After watching many different species go through their various stages of development from egg to adult, I finally decided that the Interrogation Butterfly *(Grapto Interrogationis)* would be the most suitable to film. The metamorphosis of this butterfly lasts but three weeks under favorable conditions. Leaves from elm trees and hop vines are its natural plant food. Now, when I think of it, I must have looked very strange, wandering from tree to bush, lifting branches, turning over leaves in search of caterpillars. A number of eggs were also collected. It was hard for me to find the subjects, but instinct apparently directs the insects. We know that the adult creature's mouth parts are adaptable only for feeding upon nectar of flowers. How, but by instinct, can it discover how to place its eggs upon a certain food plant, that its young, later, will feed upon? Certainly the butterfly cannot take a bite, to find out if it tastes right.

The eggs of the Interrogation Butterfly are laid in piles on the food leaf. They hatch in four or five days. The young do not eat the shell, as do so many caterpillars. They always feed on the underside of the leaf.

A caterpillar is an ugly duckling, but wonderfully adapted for its way of life. When full grown, it is about two inches long. Its body consists of twelve segments, the three segments near the head having three pairs of legs. These are the true undeveloped butterfly legs. Also, there are five pairs of prolegs, used only in the caterpillar stage, which are really not legs, but mere extensions of skin and muscle. They can be drawn in and put down again at will; when protruded, hundreds of small sharp hooks are exposed. The caterpillar has no difficulty in walking upside down, because these hooks catch into the hair and fibers of the food plant. Caterpillars breath through spiracles in their bodies, which are openings in their sides that lead to air tubes that branch off and carry air to every part of their bodies.



Flowerpot and a lamp chimney provide home for caterpillars

Caterpillars molt their skin (the chitin) five times during their lives. The skin does not grow or stretch, and, after the larva has eaten a great deal, it outgrows its tight clothes and must shed them. This is the most critical time of its life. A word of caution to those who keep caterpillars in captivity would be never to push one off its support until you are sure that it is not resting on a carpet of silk; because it cannot spin a second silken mat, nor can it shed its skin without the aid of this carpet.

My big problem was to illuminate the set. A simple method was decided upon. Two No. 2 Photofloods in large reflectors were placed about eighteen inches away and on a thirty five degree angle to the set; thus an average exposure of *f*/5.6 was obtained. Because of the great heat produced by the lamps, it was possible to work only at short intervals, but this short time was satisfactory for most of the takes. However, two scenes in the film are necessarily of long duration; one is the forming of the chrysalis and the other is the emerging butterfly after its long sleep in the chrysalis. For these two scenes, a glass shield was placed before the lamps in order to absorb some of the heat.

One can never be sure when action will take place. Although I knew from past experience the approximate time needed for the butterfly to escape from the chrysalis, two attempts had to be made. My first butterfly lost its footing and fell to the floor just as it emerged, after I had waited two long hours with camera and lights in readiness for instantaneous action. The camera which I used has a spring motor capacity of thirty eight feet; this feature is a great convenience in filming nature. For most of the indoor exposures, a telephoto lens, racked out beyond its focusing scale, was used.

It is regrettable that I could not possibly record all the detailed action connected with the butterfly's emergence from the chrysalis. When it first appears, the insect is quite small, wet and soft; its inorganic skin has to harden in the air. The abdomen is very large, and heavy wings hang straight down. The creature must first pump blood and air to the horny tubes of the wings. These tubes are divided by a membrane partition; thus, in the fully developed wings, one half contains blood and the other half, air.

One can actually see the butterfly grow in these few minutes of its life. After attaining their normal growth, which is accomplished in five to six minutes, the insects will never increase in size, no matter how long they live. Another interesting act to watch is the fastening together of the "tongue." This "tongue" is in two pieces, with many teeth along the edges on each half, which, dovetailed together, form a long tube that can be coiled up much like a watch spring. This task is hardly ever accomplished with the first try; the butterfly may spend as much as ten minutes repeating the process of putting the pieces together and taking them apart, coiling and uncoiling the tube until it is properly adjusted. In order to secure the ultra closeups of butterflies in captivity, like those of the feeding on flowers, I had to resort to a little trickery. The insects were deprived of all food for a few days; then, by inserting a little sugared water into the crown of the flower, I had no trouble in keeping them in place.

Two outstanding facts are characteristic with the caterpillar of the Interrogation Butterfly; the silk spun as a support for the chrysalis is bright pink; when the insect emerges from its long sleep, it spills one drop of red fluid, which resembles blood in color. This action is common to all butterflies.

I enjoyed making the picture, although a film of this type requires an endless amount of patience. The practical knowledge gained in the ways of nature more than compensated for the efforts applied.

Many of the butterflies hatched were kept in captivity for some time. They took nourishment, too; but, when cold weather arrived, their natural instinct for hibernation seemed to overtake them; so, I gladly liberated all of them.

Possibly they found hiding places under bark of trees or stones, and in early spring, before the first flowers bloom, they will be on the wing again, feeding upon the sweet sap from an injured tree in the woods.

News of the industry

[Continued from page 196]

E. K. teaching films The Eastman Kodak Company, Rochester, N. Y., has donated approximately 300 silent classroom films to the University of Chicago for distribution through that institution's affiliate, Encyclopedia Britannica Films, Inc. The Eastman gift brings to a close an educational film project undertaken by Kodak over fifteen years ago for the purpose of establishing classroom motion pictures on a practical basis.

As early as 1923, George Eastman envisioned the use of motion pictures produced for classroom instruction. Later, after a series of experiments in the educational value of motion pictures, the Eastman Kodak Company produced nearly 300 subjects.

Consultant for Du Pont J.A. Ball, a pioneer in color photography, has been added to the staff of the Du Pont Photo Products Department as consultant. Mr. Ball was formerly vicepresident and technical director of Technicolor Motion Picture Corporation and more recently has been identified with McGraw Colorgraph Company and Walt Disney Productions.

An additional announcement from E. I. du Pont de Nemours and Company states that its research on emulsion formulas, resulting in improved films, has won for the Photo Products Department an award from the Academy of Motion Pictures Arts and Sciences. A finer grained film was produced that reduced scratchiness and other foreign noises, bringing "significant improvements in the quality of sound and picture as heard and seen in the theatre," the citation accompanying the award explained. The Academy had previously made a technical award to Du Pont for the development of high speed negative films.

Preview of sports film Leslie Winik, president of Official Films, Inc., presented a recent preview of *Big League Baseball* on 16mm. film at a private showing in New York City's Stork Club. A cocktail party preceded the screening which was attended by forty representatives of movie and photographic publications and of the local press. Mr. Winik edited the picture personally, to cover a remarkable number of important action sequences for the

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MISCELLANEOUS

■ WANT the Minicam Magazine. Number: January, February, March, 1941; February, October, 1942. GEORGES GILBERT, B. P. 117, Rimouski, P.Q., Canada.

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length of the film. Slow motion and trick optical printing were judiciously used to "stop" veteran team members at the crucial points of fast plays.

S.M.P.E. meeting The fifty fifth semi annual technical conference of the Society of Motion Picture Engineers was held in the Hotel Pennsylvania, New York City, in April, for a three day discussion of motion pictures' relation to war needs. Television's problems were brought up and explained from the viewpoints of a motion picture producer and of a radio station's broadcaster. Discussions of training films and of the United States Navy Photographic Science Laboratory were led by officers of the armed forces on the second day of the conference, set aside as Army and Navy Day.

Eno moves Ralph R. Eno, ACL. pioneer title expert in the substandard movie field, has moved to a new business address at 1600 Broadway, New York City. Mr. Eno is ready at his new quarters to undertake editing as well as titling service, including specially made art titles.

Raygram moves The Raygram Corportion, wholesale distributors of motion picture equipment, has moved to larger quarters. The new address is 145 East 32nd Street, New York City.

Amateur clubs

[Continued from page 191]

Jack Andrews, George Brignand and William Jensen, directors. F. K. Fullmer has been appointed technical adviser. Among the films seen on late programs have been *San Francisco World's Fair*, by Mr. Brignand; *Travelog of the Northwest*, by Jed Newman; *Autumn in Utah*, by Major William Price; *Christmas, 1943*, by Mr. Loveless; *Texas to Utah*, by Norman Schultz, ACL.

Hansen at Hartford In their third of a series of one man screenings, members of the Hartford Cinema Club, in Connecticut, heard recently from John V. Hansen, ACL, vicepresident of the Amateur Cinema League. Mr. Hansen presented —with music and narrative comment— his film, *Glacier National Park*, a recent addition to his collection, *The Glory of our National Parks*.

Talks for Tri-City Roundtable discussion on the technique of projection and the shooting script have been new departures at recent meetings of the Tri-City

[Continued on page 210]

FREE FILM REVIEWS

You can borrow these publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type or organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

Cameramen at War, 2 reels, 16mm. sound on film, black and white, running 15 minutes; produced by British Information Services.

OFFERED TO: groups *(service charge, seventy five cents)*.

AVAILABLE FROM: Film Division, British Information Services, 30 Rockefeller Plaza, New York 20, N. Y., and in twenty two other cities.

Cameramen at War pays tribute to the men of the British Service Film Units whose assignments take them to battle fronts, to record combat action on film. Notable scenes of the filmers at work and the pictures they have obtained in danger zones are included in this release.

The Farmer in the Zoo, 1 reel, 16mm. sound on film, black and white, running 10 minutes; produced by the New York Zoological Society.

OFFERED TO: groups of 25 or more persons, east of the Mississippi (postage paid one way).

AVAILABLE FROM: Education Department, Zoological Park, New York 60, N. Y.

The Farmer in the Zoo tells the story of the farmer's activities on a typical day, starting at 5:15 A.M., and shows how livestock is cared for. The picture was filmed near the Bronx Zoo, where an exhibition of a farm and farm animals is maintained, to provide city children with information about rural life.

How to Plan a Victory Vegetable Garden, 16mm. sound on film, color or black and white, running 11 minutes; produced by Aetna Life Affiliated Companies.

OFFERED TO: groups.

AVAILABLE FROM: Safety Education Department, Aetna Life Insurance Company, Hartford, Conn.

How To Plan a Victory Vegetable Garden, approved by the National Victory Garden Institute, is another in Aetna's series designed to aid the part time gardener's efforts in producing for the home. The picture suggests how to choose the garden site, how to determine its area and how to arrange the planting. Animated cartoons are used to round out the necessary explanations.

Materials of War, 1 reel, 16mm. sound on film, black and white, running 40 minutes; produced by the United States Rubber Company.

OFFERED TO: groups.

AVAILABLE FROM: United States Rubber Company, 1230 Sixth Avenue, New York, N. Y., and from many of its branches in large cities.

Materials of War shows what the rubber industry is making and presents the important steps entailed in the manufacture not only of tires, but also barrage balloons, life rafts, tank treads and other war equipment. The picture indicates the amount of conversion from peace time operations that was necessary to the fulfillment of present contracts.

Photoflash Photography—How It Works, 3 reels, 16mm. and 35mm. sound on film, black and white, running 30 minutes; produced by Loucks & Norling Studios, New York City; released by Photolamp Division of General Electric Company, Nela Park, Cleveland.

OFFERED TO: groups.

AVAILABLE FROM: General Electric District Offices.

Photoflash Photography — How It Works describes the technicalities in making flash bulb shots, and it should prove to be helpful to photographers who are interested in bettering this kind of picture. Ultra high speed photography in the film permits a study of camera shutters and flash bulbs in action. Added details are shown through animation, covering the operations of between the lens and focal plane shutters, midget flash bulbs and the results obtained with different reflectors. See *Practical Films* in this magazine.

Magic in the Air, 1 reel, 16mm. sound on film, black and white, running 10 minutes; produced by General Motors.

OFFERED TO: groups.

AVAILABLE FROM: Department of Public Relations, General Motors Corporation, 1775 Broadway, New York, N. Y.

Magic in the Air is the story of television, describing the fundamental principles in simple fashion, with animated diagrams. Pictured are "behind the scenes" views of the television studios at Radio City and construction of the iconoscope (sender) and the kinescope (receiver).

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Amateur clubs

[Continued from page 208]

Cinema Club, gathered alternately in Moline, Ill., and Davenport, Iowa. Rounding out these programs have been screenings of *Mexico and the Mardi Gras,* by Raymond O. Schmidt, ACL; *Our Own Newsreel* and *Dolls Around The World,* by Dr. Albert Mueller; *Shaw Gardens, Davenport and Rock Island Parks* and *The Chrysanthemum Show,* by A. R. Bruns; *Virginia,* by Tom Griberg, ACL.

New Bedford appoints A number of new appointments have just been announced by the recently elected president, Antone Santos, of the F/3.5 Movie Club, ACL, in New Bedford, Mass., as follows: Charles Sylvia, librarian and properties; Anthony Da Costa, publicity; Octavio Modesto, shut ins; John Vieira, jr., Gene Sylvia, Antone Cuoto and Jesse Matthews, entertainment; Frank Braga and Joseph Amaral, membership; Gilbert Pacheco and Charles Sylvia, club photographers; Anthony Folger, correspondent. Arrangements are being made by the club to show movies at the St. Mary's Home, in New Bedford, and at the Sol y Mar Hospital, in South Dartmouth.

Bayonne's fifth Members and guests of the Bayonne Cine Club, ACL, gathered recently in County Corkmen's Hall, of that New Jersey city, to mark the fifth anniversary of the cine club's founding. Ezra Nolan, president of the Hudson County Boulevard Commission, served as master of cermonies, with Martin O'Flaherty, chairman of the committee on arrangements. Current officers of the Bayonne unit are Thomas A. Dolan, president; Mr. O'Flaherty, first vicepresident; William Edmundsen, second vicepresident; William Ruddy, treasurer; William L. Hummel, ACL, secretary; Francis Taylor, sergeant at arms.

Washington 8's Several reels of 16mm. film taken in Japan before the war, by G. N. Brockhurst, ACL, the club's vicepresident, were the feature at a late meeting of the Washington (D. C.) 8mm. Movie Club. On the same program, the club screened *The Life of Ronald Duck, Part One,* produced by Anchor O. Jensen, ACL, of the Seattle Movie Club. Washington 8 meetings are being held on the first Wednesday of the month, at 8:15 P.M., in Pierce Hall, 15th and Harvard Streets, N. W.

M.M.P.C. moves A capacity crowd of more than 400 members and guests crowded the new quarters of the Metropolitan Motion Picture Club, ACL, in the Walnut Room of New York City's Hotel Capitol, drawn by the first public screening in the Manhattan area of *Paricutin,* by Ralph E. Gray, ACL, of Mexico City. Mr. Gray, present in person as the club's guest of honor, accompanied his 1943 Ten Best award winner with a narrative comment outlining his production problems during a series of six visits to Mexico's great new volcano. *Lake Mohawk, Preferred,* an Honorable Mention award winning film by the club's president, Leo J. Heffernan, FACL, especially reedited for the occasion, rounded out the program. John Hefele and Joseph J. Harley, ACL, the club's sound engineers, presided at the double turntable equipment.

Eights in L. A. New appointments and announcements continue to come from the Los Angeles 8mm. Club, under the leadership of its current president, Milton R. Armstrong, ACL. Among the latest appointments have been Henry L. Babb, publicity director; Harold McEvers, chairman of quiz programs, and Theodore McMurray, club librarian. At the same meeting, Mr. Armstrong announced the establishment of the Henry L. Babb Trophy, to be awarded annually to the winner of the club's major contest. Award winners in a late monthly competition were Fred Evans, Merwin Gill and John R. Boaz, in that order. The judges were Dr. F. R. Loscher, W. D. Garlock, ACL, and C. William Wade, jr., ACL.

Guest films at Metro Guest programs provided by members of two neighboring clubs have been the features of late meetings of the Metro Movie Club of River Park, in Chicago. These were *Come With Me To Mexico* and *Azalea Gardens,* by Thelma Jones, of the Chicago Cinema Club, and *A Night at Earl Carroll's, Hollywood Première* and *Park Ridge Goes To War,* by Max Levy, of the South Side Cinema Club. All the pictures of both producers were accompanied by narrative and recorded music.

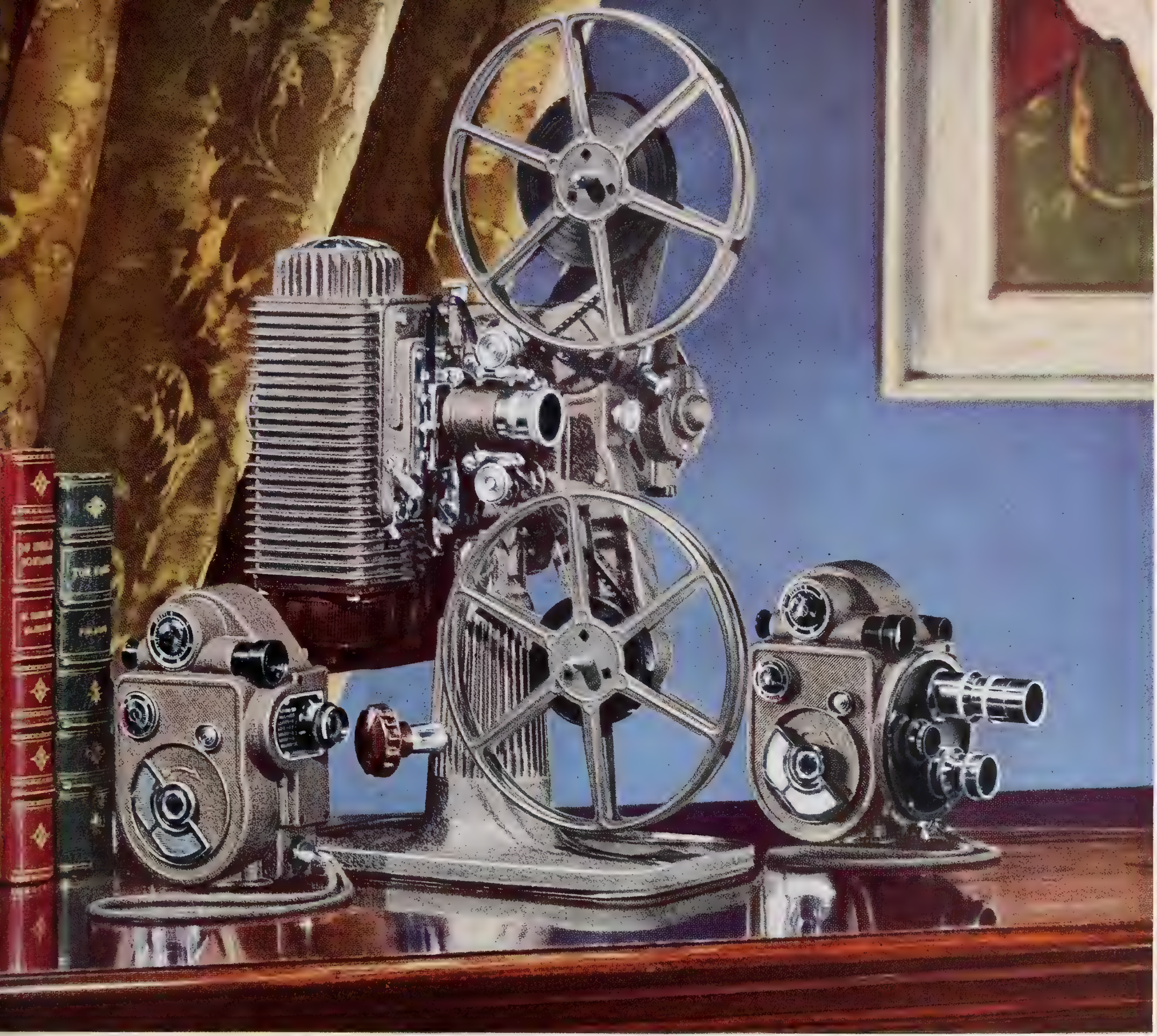
Silent and sound Programs on the proper use of titles in silent films and on the addition of sound—via record or sound track—have complemented each other nicely at late meetings of the Cine Group, Schenectady (N. Y.) Photographic Society, ACL. Leo Schaab led the discussion and demonstrations of titling technique, assisted by F. M. Spoonagle, A. E. Tucker, ACL, H. M. Webber and F. H. Eastman. Films screened in illustration of good titling practice were *Nantucket,* a 1943 Ten Best award winner by Russell T. Pansie, ACL, and *Fluffy, the Kitten,* by Kenneth F. Space, ACL. Mr. Tucker was the leader of the roundtable on sound additions, illustrating his points with scored screenings of *Moods,* by L. W. Murray, and *Cape Cod,* by Mr. Schaab.

New York 8's *Dummy Walks Out,* by the late Walter Mills, first 8mm. filmer to place in the Ten Best (in 1935), was screened at a recent meeting of the New York 8mm. Motion Picture Club, in honor of that unit's founder chairman, recently killed in action in Italy. Other pictures presented on the same program were *Double Trouble,* by William Brandegee, and *Made in Heaven,* 1943 Honorable Mention award winner by Jesse Geisler. Film features at a later gathering were *Holiday With The Heavers,* another 1943 Honorable Mention winner, by Dr. W. Lynwood Heaver, ACL, and *How Time Flies,* by Fred Evans, of Los Angeles.

Pictures in Passaic Werner Von Bergen has been announced by the Passaic (N. J.) Cinema Club as the winner of its recent Favorite Family Film contest, among entries submitted by Canfield Howe, Douglas Hunter and Arthur Labusohr. Guest pictures seen by Passaic members have included *The Last Review,* by George A. Ward, ACL; *Saskatchewan,* by Carroll Michener, ACL; *Russian Easter,* by George W. Serebrykoff, ACL, all from the League's Club Library.

Pen pals needed Arnold Sazinsky, ACL, who is thirteen, has found it difficult to get a regulation movie club started among his chums in Revere, Mass., where he lives at 18 Thornton Street. He has asked us therefore to extend his invitation to other boys from, say, thirteen to sixteen years of age to engage with him in the formation and maintenance of a Correspondence Cine Club. We are glad to do so herewith. The dues, we assume, will be no more than a nominal three cent stamp "per meeting."

L.M.Y.E. in Kenosha *Lend Me Your Ear,* 1943 Maxim Award winner by Erma Niedermeyer, ACL, of Milwaukee, was the high light of a recent meeting of the Kenosha (Wisc.) Movie Makers Club, at which members of the visiting Amateur Movie Society of Milwaukee, ACL, provided the program. Other films presented—all of them Milwaukee AMS contest winners—included *A Tramp in the Woods* and *Easter,* by Ryne Zimmerman, ACL; *Golden Days of Autumn,* by William Verburgt; *What Happened?,* a Milwaukee club production. One hundred and fifty members and guests of the Kenosha unit attended the screenings.



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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

JUNE, 1944

25c

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MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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WASHINGTON FILM NEWS

WILLIAM M. NELSON

THE RUSH TO EDUCATE

We spent our otherwise idle moments last month asking some commercial film producers, who are currently spending most of their time making pictures for one or another branch of the government, what they were going to do when the war is over. Their answers revealed a surprising unanimity —it seems as if everybody is going to be making "educational" pictures.

Before discussing the merits of this extremely interesting situation, it might be well to establish just what an educational film is; the definition is not so easy as might first appear.

Before the war, if you happened to be in the 16mm, non theatrical production business, and made a picture for the Little Gizmo Magic Run in Stocking Cement, showing to the full satisfaction of your client how this remarkable preparation was able instantly to stop runs in stockings, and wanted to call this picture "educational" when you finished it, there was really no one who could say you nay. After all, you might argue, the picture *did* teach *something.*

Today, with many producers making movies (particularly for the Army, the Navy and United States Office of Education) that are definitely part of a teaching curriculum, the term has taken on a somewhat limited and more precise meaning. In brief, the term "teach" has come a little closer to a purely classroom significance.

Now teaching films, as being made for the services and related activities, are doing a splendid job of shortening training time and condensing various specialized types of education into very palatable doses. The producers of these films, confronted by war demands for what was virtually a new use of motion pictures, have, most of them, learned to make acceptable teaching and training films and have also learned many teaching tricks indigenous to the film medium. Assuming that most of them want to continue to make this type of film after the war is over, some very interesting possibilities present themselves.

First, it seems reasonable to assume that a demand for training films will continue in full force during the period of reconversion and retooling to peacetime industrial production. Workers who have learned the techniques of making war items will have to be retrained to make the commodities of peace. Salesmen will have to be taught how to sell new products, and consumers will have to be told their uses and virtues. There are other cinematic teaching jobs that will have to be done, too, all adding up to the fact that, for a few years following the peace, there will be more or less abundant custom available for capable producers who want the business.

But, after these jobs are done, after the bright and shiny products that the advertisements tell us are going to revolutionize peacetime living have become commonplace—what is the commercial producer going to do then?

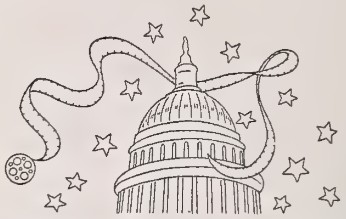
The answer that occurs to many producers at this point is schools. Right after the war, they will tell you, they are going to make teaching films for schools. They are going after the other business, too, but the school demand will be basic.

This situation seems to us to indicate two things: (1) there certainly *is* going to be a lot of visual education at the war's end; (2) the competition in that field is going to be terrific.

Schools, as a group, have to date been a poor market for pictures. Attempts made before the war to make teaching films for schools were financially unsuccessful. War has possibly made educators more visually conscious, but we doubt whether it has bolstered the budgets of local Boards of Education, to a degree necessary to take care of even a small fraction of the producers who plan to make teaching films for schools. The result seems to forecast a great many producers descending on a very limited market. And, this, in turn, may well result in the throat cutting variety of competition that will end in a cheap product. A cheap product will not make for good educational movies.

There have been various alternatives suggested that might prevent this situation from happening. If local school systems cannot afford good educational movies (and have the intelligence to refuse cheap ones), possibly a federal grant can be secured for the purpose. The only index of the possibility of this happening is that the United States Office of Education has, since before Pearl Harbor, been contracting for teaching films on various highly useful (mostly industrial) subjects. The Office of Education has been making contracts with individual producers to supply a film "package" consisting of a reel or more of sound motion picture, a number of training pamphlets to accompany the film and a silent slide film strip for review purposes, all for a price of five or six thousand dollars. This relatively low figure would, of course, have to vary with the actual state of production cost from year to year.

We cite the Office of Education experience only as an illustration of the possibility of the federal government's subsidizing educational movies for school use, in the post war world. This present experience, plus the fact that Congress (who would have to approve the appropriation of funds for this purpose) has a consistently negative record with regard to government movie activity, does not add up to a situation that could be called hopeful.



TIME MARCHING IN?

While we are on the subject of education, we should like to pass along a rumor (and we should like to label it as such) that falls on our ears, with increasing intensity, almost daily. This is that Time, Inc. (publishers of *Time, Life, Fortune* and *The Architectural Forum)* is currently surveying the fields of educational and industrial films, with a view to adding large scale non theatrical production to its already impressive list of activities, which has included some non theatrical industrial pictures.

Straws in the wind that would tend to give substance to this report: some six months ago, ERPI Films (abbreviation for Electrical Research Products, Incorporated, and the most active collection of pre war teaching films) was bought by Encyclopedia Brittanica Films, Inc., a comparatively new organization, affiliated with the University of Chicago. More recently, the Eastman Teaching Films collection of silent teaching movies was given to the Brittanica organization.

Significant to us appear the facts that (1) Henry R. Luce, founder president of Time, Inc., happens to be on the board of directors of the Brittanica unit; (2) members of the Time, Inc. organization have for sometime been making discreet inquiries into the status of non theatrical film production.

On the smoke and fire principle, we should say that there was something cooking.

MISCELLANY

Twentieth Century Fox will film Wendell Willkie's *One World.* A charitable trust fund has been set up, to which proceeds from sale of the film rights will go.

* * * *

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[Continued on page 238]

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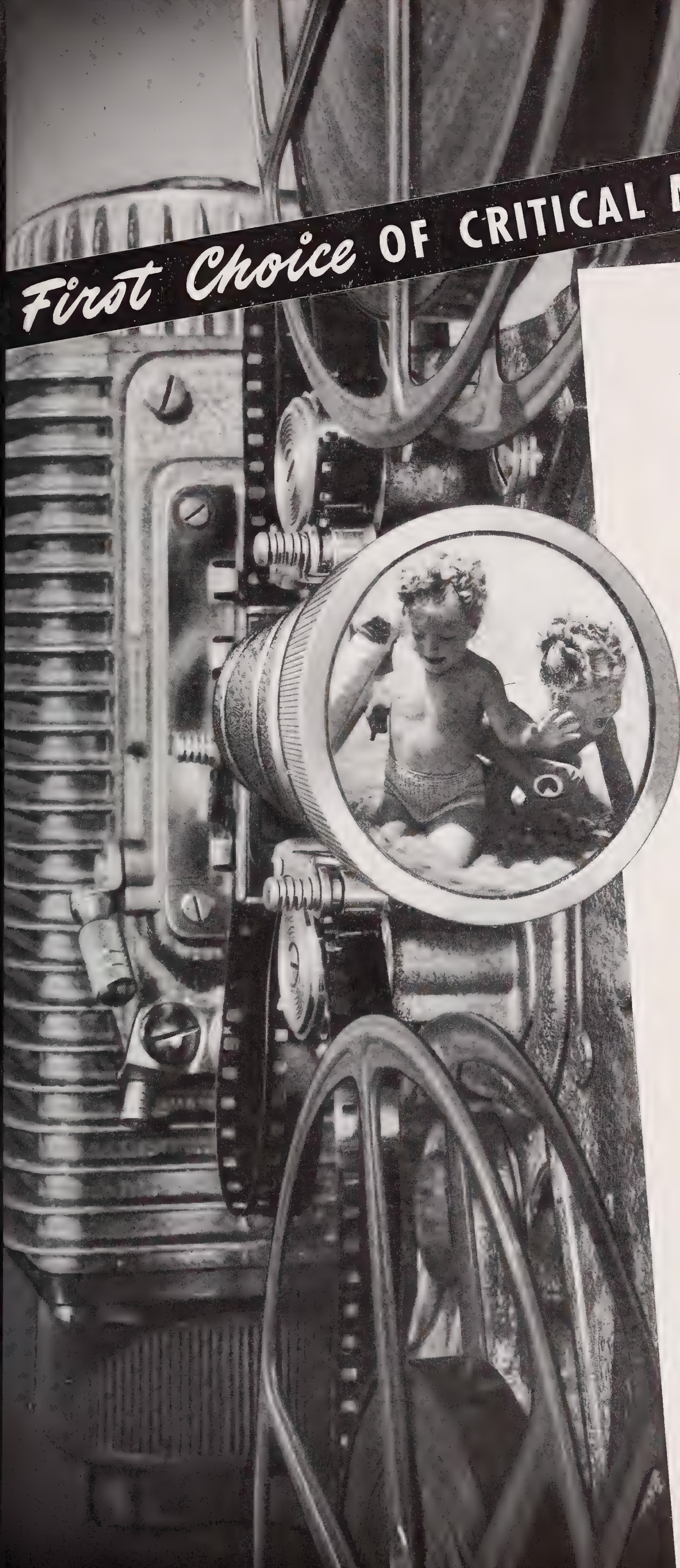

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ON BECOMING AN EDITOR

THE thoughts of him who reflects—if in these days one has time to reflect—on the obligations of editorship are likely to be mixed.

First, one thinks with satisfaction of the opportunity to serve as a middleman between the providers and the receivers of worth while information. If he is an honest broker, his publication will contain writings by those who know their subject, and these will be offered to readers who appreciate that knowledge. Both parties will be well served.

Then comes the sobering thought that editorial responsibility is not light. Does this manuscript or that one best set forth the information? Is this article or another more serviceable to readers? Does a new trend in the contents of the publication represent genuinely new developments, or is it the result of the editor's own thought about what might be, but really is not? He is a kind of bottleneck in the flow of human expression, and he must take care lest the bottle be stoppered by a wooden head.

There are many problems that do not have to do with writing at all. The publication of a magazine calls for taste in its makeup and for both taste and judgment in its illustrations. Indeed its illustrations can—and in these pictorial days do—serve readers as fully as does its letterpress. To this judgment and this taste, if he is fortunate enough to have acquired a little of them by the old fashioned method of trial and error, an editor must add exactness and a discipline in looking after details, yet he must not let these necessary chores obscure the long range view of his job. They must not hamstring his mental Pegasus. He must somehow learn to pursue a new idea, while he is employed in working through a mass of "dummy" pages and galley proofs.

Finally there is the hazard of repetition. A magazine must appear twelve times a year, yet each appearance must have freshness, authority and a kind of pulsing intensity that makes its readers forget everything else as they go through it. It cannot be "slick" and cynical, and it must be sincere and serious of intention, no matter how much it tries to have a light touch. To provide these good things and to avoid the bad ones, to do this delicate task month after month without letting a publication fall into a routine of mediocrity is a problem that every editor faces every day.

These reflections must make anybody humble who presumes to sit at an editor's desk or—more likely—to run about on an editor's tired feet. The profession is honorable, but it is difficult. Those who take it up must expect much hard work and must be content chiefly with the satisfaction that comes from honest effort which one hopes has been reasonably well directed.

It is with these chastening and monitory reflections that a new editor takes over the direction of MOVIE MAKERS. He echoes the plea once made by another bidder for public approval. "Don't shoot the piano player. He's doing the best he can."

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographc technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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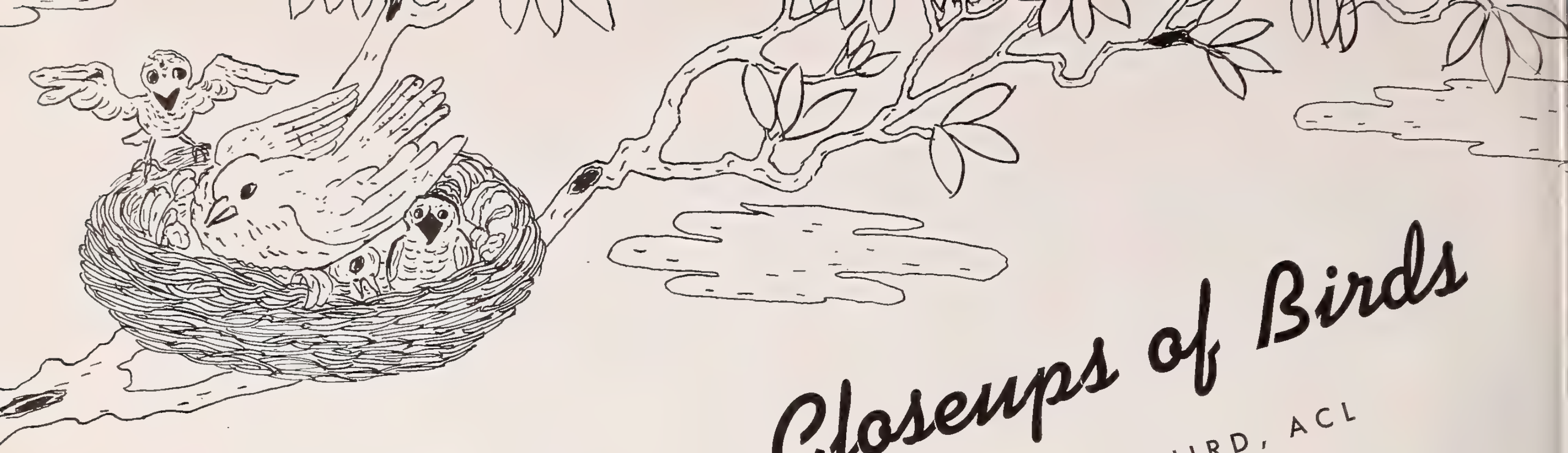


Closeups of Birds

HENRY E. HIRD, ACL

• These illustrations from frames in films made by Mr. Hird show the results he gets in making closeups of birds with the aid of the blind which he describes.

THE limitations of travel and vacation time, brought about by the war, are such that many persons must find recreation either at home or very near home. To one who has a camera and who loves the natural life that surrounds him, these limitations may prove to be a blessing in disguise. This was a fact in the writer's case, because last summer was the first time he had seriously looked into the possibility of finding material for a movie in his own back yard. This situation probably applies to most movie makers.

Life and action are just about everywhere if one looks for them. Most of the suburban towns around a great city are filled with trees and shrubbery, and now nearly everybody has a vegetable or flower garden. Many varieties of birds find this a veritable paradise, and, if one cares to look, he will be rewarded in finding bird families being raised within a block of his home. The writer found seventeen nests on his own three acres, in addition to several species of animals. The nests represented ten varieties of birds, which were blue jays, catbirds, a phoebe, wrens, robins, wood thrushes, brown thrashers, a starling, a flicker and a cardinal. There they were, just waiting for a camera and film.

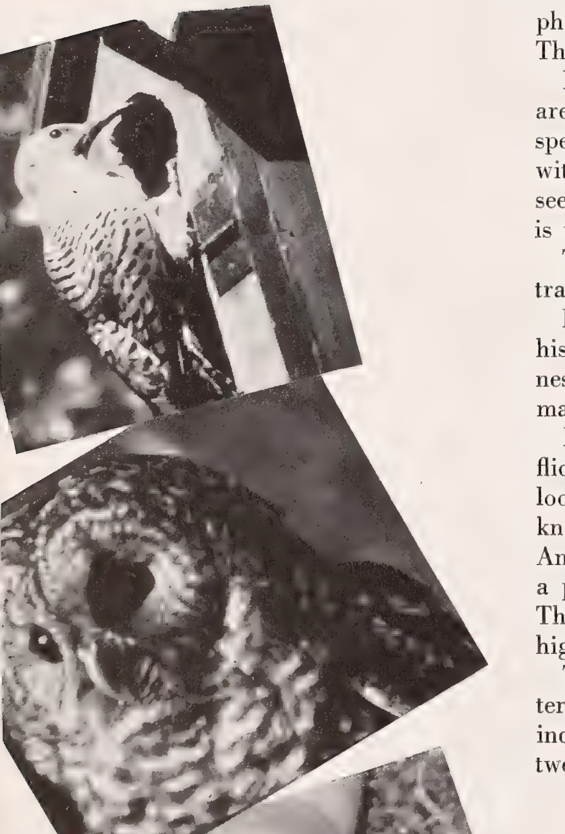
Men who normally hunt with a gun have found themselves quite restricted, and many are turning to hunting with a camera instead. Having tried both methods, the writer can speak from experience when he says that camera hunting requires far more skill than hunting with a gun. The thought that one has "captured" the bird or animal alive on the screen, to see it again and again, with the knowledge that it is really alive somewhere in its native habitat, is very gratifying.

This article deals specifically with filming closeups, particularly of birds, because, while travel is restricted, one can take most interesting pictures of birds at home.

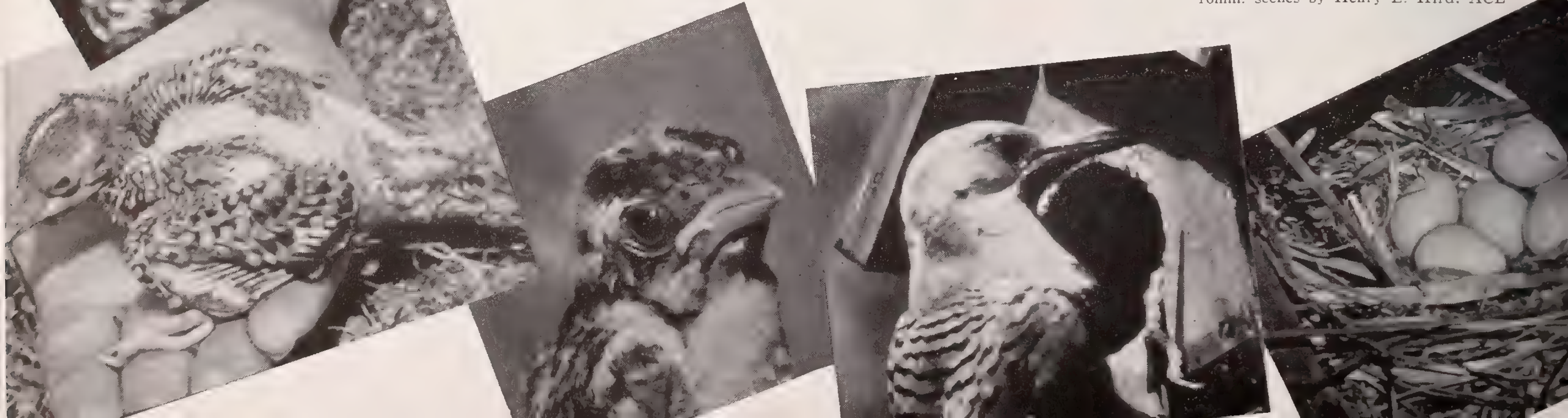
Birds, however, are shy, and, in our modern lives, time is at a premium; so man must use his intelligence to outwit them. There is nothing new about using a blind to overcome the shyness of all wildlife, and the purpose of this article is to show a simple and practical way to make a blind and bait that will yield good dividends in the results obtained.

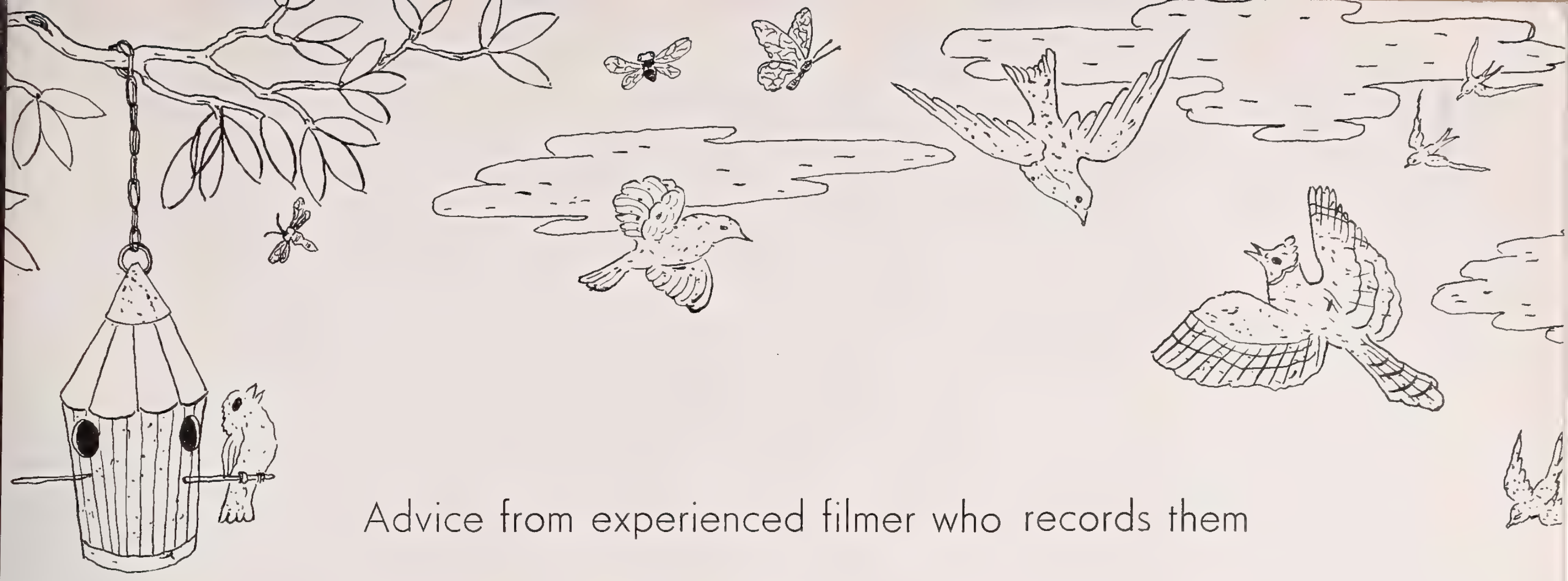
Last spring the writer wanted to record in moving pictures the growth of a family of flickers that were nesting in his own yard. Knowing that the flicker is a very shy bird, he looked up what information he could find on the subject of blinds and camouflage by well known ornithologists. One had made a blind shaped like a saguaro cactus, for desert use. Another had made one with an umbrella for a roof and with round walls. The writer wanted a portable one that could be knocked down easily and packed away or carried in a car. The sum total of his studies resulted in a blind thirty inches square and six feet, two inches high, that worked to perfection with the birds and filled all requirements.

The accompanying photographs show the blind in several stages of construction. The materials for the frame consist of some one by one inch strips of pine, for uprights, some half inch by two inch strips of the same material, for horizontal and diagonal framework, and twenty carriage bolts a quarter inch by two inches, with thumb nuts to hold the frame to-



16mm. scenes by Henry E. Hird, ACL





Advice from experienced filmer who records them

gether. The side walls are a piece of unbleached muslin or lightweight duck seventy two inches wide, with brass grommets placed along the selvages, to hook the fabric to round headed screws around the top of the frame, and two in the bottom at the ends of the cover. The muslin is long enough to go completely around the frame. The selvages are horizontal.

In one side of the cloth cover of the blind, a wooden frame was inserted vertically, about six by eighteen inches high, through which a telephoto lens might be elevated or lowered. This wooden frame has in turn a groove in its inner sides, so that a sliding cover, with only a hole for the lens, will move up and down in the grooves, in order that the bird cannot see any motion past the lens. The cloth side walls overlap on the back about four inches and are not fastened together. To support the roof, two pieces of wood a half inch thick, for roof rafters, run edgewise diagonally across the top and rest on the corners. These are held in place by boring quarter inch holes in their ends and placing three sixteenths inch metal pegs in the tops of the vertical corner uprights. The diagonal roof rafters slip easily over the pegs.

The roof is a square sheet of the same material as the walls, made about forty inches square. A few grommets are placed around the edge and a cord is run through them, to hold a drawstring, and thus to bind on the roof.

For ventilation, which is necessary, the side walls are two or three inches above the ground, and the roof may be propped up on any side with a stick or twig, to suit conditions. The back wall, where one enters, may also be left partly open for further ventilation.

In each side and in the front, a small horizontal slot was made a half inch by three inches, for observation, and framed with a bit of wood. This slot is made the height of the operator's eyes.

When all this work is finished, it is necessary to paint the wall sheet and roof sheet. The color, of course, should roughly harmonize with the general color scheme of the trees and shrubs or with the surface of the surrounding country.

The writer bought two shades of green paint (very light and dark) and some brown paint about the color of the local earth. This painting job is one in which an amateur may excel because it need not be too well done. The two greens were put on with daubs, imitating leaves, and the brown was worked in near the ground. The more blotches, the better will be the camouflage. The paint, of course, sinks in, but it also makes the blind waterproof.

To prove the value of a blind, the writer tried to film a flicker with and without the blind. Without the blind, the old bird would not appear if the camera were nearer than fifty feet, and then only after nearly an hour. With the blind twelve feet from the nest, the bird came within five minutes every time.

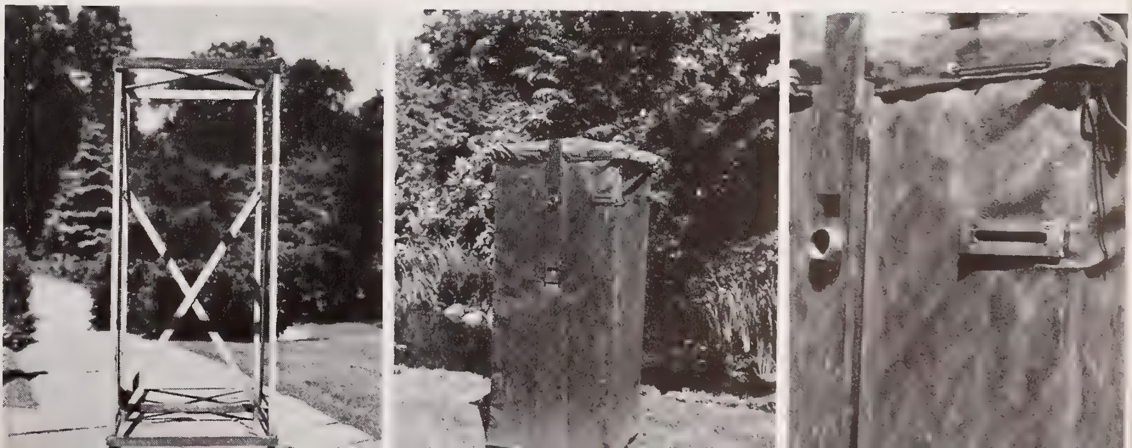
The blind may be knocked down in a few minutes and carried anywhere, or picked up whole, if it is moved on one's own premises. The weather resistant painted walls permit it to stay in the same place for any length of time desired.

To make closeups of birds feeding, the blind worked wonderfully well. In order to make a natural looking feeding place, to attract the

[Continued on page 238]

• **Left, framework of blind used in filming closeups of birds. It may be knocked down for storage and for convenient carrying. Center, finished blind which is made of camouflaged cloth and which has porthole for camera lenses and slots for observation. Right, a closeup shot of porthole and viewing slot; it also illustrates method of camouflage and shows the drawstring used in assembling the blind.**

Henry E. Hird, ACL



Functional Films

A new basis for motion picture criticism

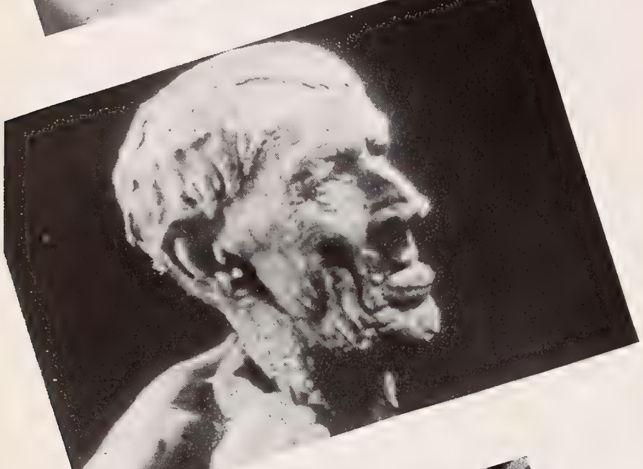
ROY W. WINTON, ACL

IN THE Nineteen Twenties a big hue and cry was raised about movie art. Hollywood's product showed a distinct self consciousness of artistic factors; hard headed people who had been providing entertainment were told that they had, right along, been creating art—and they liked the idea. Wildcat experimenters in the United States and elsewhere were having a field day of cinematic excitement, making pictures that were supposed to have significance, even if they were short on intelligibility.

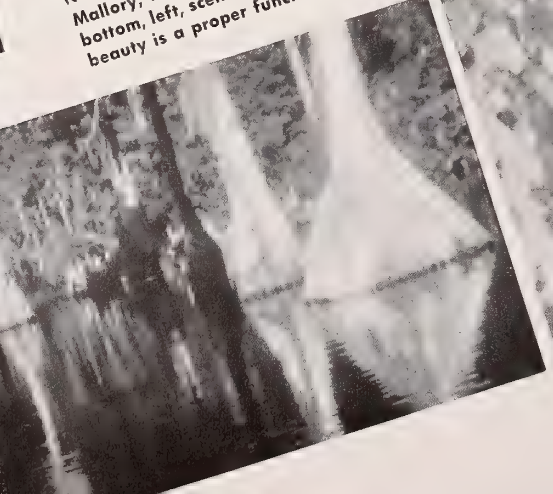
Then came amateur films. Invention was completely unleashed, and Hollywood's perspiring entertainment factory was pushed to keep ahead of the procession. Its Academy of Motion Picture Arts and Sciences was formed to keep art on the home preserves. But amateurs went ahead, finding new art in new places and also finding audiences who like it. To say it inelegantly, films flew the Hollywood coop.

With Hollywood pursuing Art for business's sake and the experimenters pursuing it for fun's sake, critics and writers took up the discussion about the kind of product that was offered. They accepted the general idea that the art of the movies was most in evidence when somebody took the earlier, bald directness of the entertainment factory and spruced it up a bit. The closeups, popularized by D. W. Griffith, became Art in *Joan of Arc*. The cockeyed settings of *The Cabinet of Doctor Caligari* were Art. Charlie Chaplin's antics—obvious as the telephone directory—had to be dressed up as Art by the critics. Sulky Greta Garbo was Art. Of course, all the Russians were Art, because Russians had always been Art since the West discovered them. René Clair and the succession of "screwballs" that trailed him were Art. It was all Art, if it was seen through the eye of the critic and if it was unusual.

In the Nineteen Thirties, a few people began to realize that movies — particularly the [Continued on page 243]



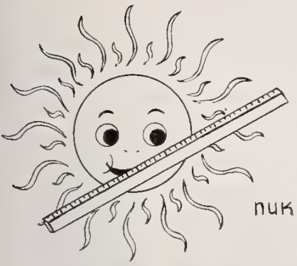
• Scenes from 16mm. films that illustrate the functional quality of non theatrical movies. Top, left, scene from The Art of Universal Winding, by Morton H. Read, ACL; second, left, scene from Modeling a Portrait, by The Harmon Foundation; third, left, scene from The Steam Locomotive, by Frederick G. Beach, ACL, for New York Central System; fourth, left, scene from Retinal Detachment Operation, by Lieut. Robert Mallory, III, M.C.A.U.S., ACL. Bottom, right, scene from Winter on Mount Marcy, by Robert P. Kehoe, FACL; bottom, left, scene from Flowers of the Old South, by George Mesaros, ACL. The last two show that recording beauty is a proper function of movies.



★ MEASURING LIGHT FOR MOVIES

The second of three definitive discussions of exposure meter use

W. A. REEDY, Engineering Department, Weston Electrical Instrument Corporation



AN EXPOSURE meter, like most of man's servants, will not function by itself. The mere possession and use of the instrument are not necessarily a guarantee of correct exposure; it must be used correctly. But this correct use is such a simple matter that it presents no problem at all.

In general, there are three chief ways to use a meter. The photographer will find it wise to know all three, for one may be more convenient to use under certain circumstances than the others. These three we shall call the "Camera Position" method, the "Closeup" method and the "Brightness Range" method.

Incidentally, there is no fundamental difference in the use of an exposure meter for cinematography or still photography. Both the cine and still camera use a diaphragm, to control the amount of light that falls on the film, and a shutter, to control the duration. True, the still camera usually has a wide range of shutter speeds available, while the movie camera may have but one fixed speed. But that fact makes no difference in determining correct exposure; the number of combinations is just limited to one, instead of to many. Hence, while this discussion is primarily concerned with exposure for moving pictures, the same practices should be followed for "stills."

Photographs by W. A. Reedy

• **Where there is but one object of interest, the Closeup method of determining exposure is convenient to use.**

• **Flat scenes, lacking in contrast, do not require precise exposure.**

The Camera Position method is quite simple, and probably the most used of all. As the name indicates, the light measurement is made from the position of the camera. The meter should be aimed at the scene, pointed slightly downward, so that the direct light from the sky is not viewed by the instrument. A good rule to remember is to point the meter at a hypothetical point approximately halfway between the horizon and your feet. The result will be a light value that is the average of all the light values of all the individual objects in the scene, in proportion to their size, and uninfluenced by direct sunlight.

Two types of exposure meters are used by movie makers; one is designed particularly for cine work, as is the Weston Model 720 cine meter; the other is a universal type, to be used both for cinematography and for still photography, as is the Weston Model 715. Both are used in the same manner, except for a few details.

• **For a scene like this one the Camera Position method of determining exposure is quite satisfactory.**

After obtaining the light value from the scenes with a universal type meter, the normal arrow is set opposite that value, and a shutter speed *f*/ stop combination is chosen. If a still picture were being made, any of the combinations shown would be correct. But for cine work, only one is correct—that *f*/ stop opposite the shutter speed at which the camera in use operates. For example, this camera may have a shutter speed of one thirtieth second at sixteen frames a second. The correct expo- [Continued on page 247]

• **Scenes like this one, which call for a wide film brightness range, demand exact technique in exposure reading for best results.**

Marine Corps Cine Technique

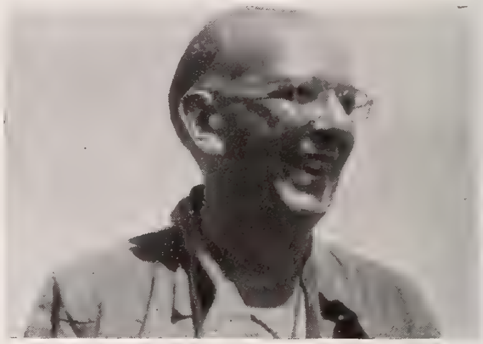
What battle filmers have found useful in action

LEWIS B. SEBRING, jr., ACL, *War Correspondent for the* New York Herald Tribune *in the Southwest Pacific Area*

This report, specially written for MOVIE MAKERS *by Mr. Sebring, long a member of the Amateur Cinema League and an enthusiastic amateur filmer, is a sequel to one which appeared in the April number of* MOVIE MAKERS. *Since writing the previous article, Mr. Sebring, who did not take his movie equipment with him, has been able to obtain temporary use of a camera, and he is making a one reel Kodachrome record of some of his experiences.*

* * * *

THE Marine Corps combat movie cameramen whom I visited at Cape Gloucester, New Britain, early this year, not long after the Marines had landed on New Britain on December 26, 1943, work under the same difficulties in the field that newsreel cameramen do, in that they have no prepared scripts to follow; yet their product must be such that, when it is edited, it will fit into a well rounded picture, with the proper proportion of long shots, closeups and other variations that go to make a good movie.



The one record that they do keep, however, is a complete "dope sheet," as newsreel cameramen do, and this is to be highly recommended to the amateur filmer, for it contains data that will never stick in one's memory.

Dope sheets, of course, are kept primarily for the guidance of the film editors who may be hundreds or thousands of miles away; with other amateurs, I sometimes sneered at them as unnecessary for the amateur filmer. But I am using one now, of a sort, myself, and I am finding the information invaluable in retakes, which may be made days after the original picture was shot and for some reason discarded.

• 16mm. scenes from informal film record of author made by various of his friends that show Mr. Sebring in action as a war correspondent, on foot and in motor car, gathering news for his famous Southwest Pacific reports.

Before the dope sheets, however, come the slates for recording details of the various scenes on the film itself. This use of slates, of course, is regular professional practice, and nothing new, but it might be helpful under certain conditions for the amateur. The slates are just that—small blackboards on which the data are written in chalk and filmed at the start of each scene or each roll of film, so that there will be no hunting through piles of notes and running and re running film after it has been processed.

This particular Marine combat photographic unit has devised what its cinematographers call a combat slate, a small folding blackboard which, when closed, fits into the pocket of a fatigue or dungaree jacket. On the top section is information regarding the scene being taken, and on the bottom are the location, date, the filmer's name and the roll number. The same information noted later in the dope sheet gives both a film and a written record, and, in editing, the two can be checked against each other, and the whole job made much easier for the staff in the laboratory.

As one of the Marine filmers explained it to me: "Film is coming into our headquarters in Washington from all over the world, and one jungle looks just like another. That's where the dope sheets come in." The same situation, of course, obtains in newsreel filming, and the person who, like myself, has seen newsreel war filmers spending hours on their dope sheets begins to realize how much it does obtain. The cinematographer has to be quite as competent a typist as the writing war correspondent, and most of them are.

I am sure that the amateur, who has had to wade through rolls of vacation film, wondering where some of the scenes were taken (and why), also will agree that a dope sheet would [Continued on page 245]

IT IS OK TO SIT
ON
THIS FENCE
AND
LOOK AT THE STOCK

n. scenes by New York Zoological Society, ACL

A Zoo Turns to Sixteen

How an important zoological society made first 16mm. film

WILLIAM BRIDGES
Curator of Publications
New York Zoological Park

LIKE many another institution, the New York Zoological Park entered the 16mm. motion picture field in a casual way—and then, suddenly, discovered that it had embarked on something that held tremendous possibilities.

Until about 1937 or 1938, we had always made motion pictures on the 35mm. width and had been fairly lackadaisical about it; we turned out one or two reels a year of miscellaneous animal subjects, chiefly for exhibition at the annual meeting of our membership. We took anything that came along and lumped it together under some such title as *Glimpses of the Zoo.*

Even after we bought a Ciné-Kodak Special some six or seven years ago, we followed pretty much the old pattern. Then, in 1943, just as an experiment, we tried to prepare a definite script, that would tell a definite story, and we undertook to shoot it on 16mm. film.

The New York Zoological Park operates what it calls "The Farm in the Zoo," an exhibition place for domestic animals. This is new, and it has a great deal of interest for city children, and even for rural and small town visitors to the Zoo, who are amused at the "city folks' " idea of a farm. (We don't, of course, pretend that it is a farm, even though it has all the familiar breeds of farm animals; it is an exhibition place for such animals.)

So, we thought this would be a good place to start our new career in "planned" motion pictures.

The result was *The Farmer in the Zoo,* about 385 feet of 16mm. motion pictures telling a very simple little story of the Farmer, his routine duties in taking care of his livestock and the visit of a group of children who are accompanied on a round of the Farm by the Farmer. It has sound—a running commentary, a few sound effects and a background of music (a harmonica player and a vocal trio). In fact, it has pretty nearly all the trimmings of a regular, professionally produced 16mm. sound motion picture.

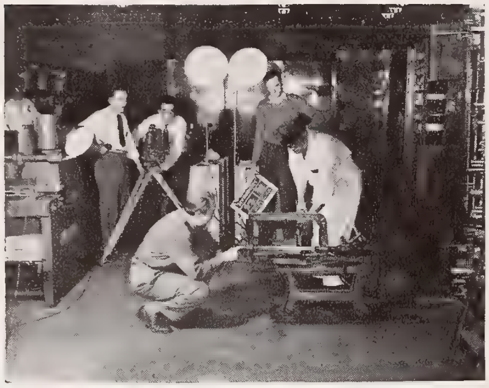
From a technical standpoint, the ex-

[Continued on page 238]

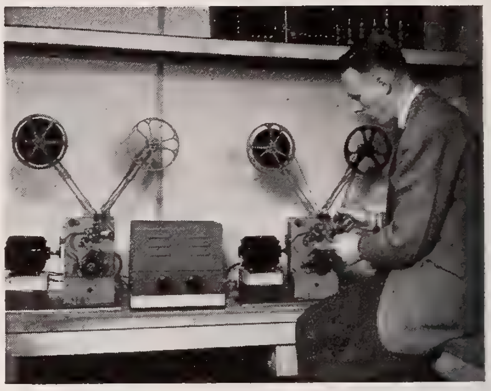
• These frame enlargements from *The Farmer in the Zoo,* whose filming is described here, illustrate the way in which "The Farm in the Zoo," a popular feature of the New York Zoological Park, provides pleasure and information for New York City's youngsters.

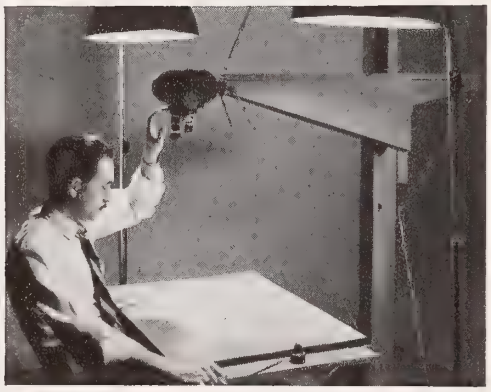
TWA Film Unit ★★

TWA Airline photographs



• Upper right, equipment for re recording, with which two or three sound tracks can be combined; middle right, recording amplifier, with which sound quality is controlled; lower right, original print and work print are synchronized in cutting, so that there will be exact matching of picture and sound tracks.





• Upper left, Director Alanson W. Edwards rehearses a scene from *Skyworkers*; middle left, rubber tired truck serves as dolly, with "clap stick" shown in background, while microphone is concealed below table; lower left, movie camera records animation with homemade equipment; bottom, music recording and record making equipment, with "fader" in operation.

★ Practical Films

The non theatrical movie as used for various purposes

TWA Airline

• Alanson W. Edwards, in charge of TWA Airline film enterprise, types a script.

TWA TEACHES WITH FILMS

The use of 16mm. training films has spread to the airlines. Transcontinental and Western Air, Inc., is the first to establish a motion picture department as part of its nation wide personnel training program. The war created a demand for new employees to take care of both military contracts and expanding domestic operations, while, at the same time, many experienced men were taken by the services. The situation called for a quick but effective training job in all branches of the airline's business.

TWA had already found its *Winged Horizons,* covering a transcontinental flight, to be successful as an employee morale builder, and a schedule for twelve training films was drawn up by V. P. Conroy, vicepresident in charge of traffic; E. O. Cocke, general manager of traffic; C. S. Fullerton, system sales manager; and Leo Baron, general manager of the public information department which is in charge of production.

The first movie, *Ambassadors of Good Will,* was made to help to train passenger agents and other airport personnel who have charge of handling passengers, mail, express and baggage. The next, titled *Winged Service,* shows right and wrong methods in ticketing and reservations procedures. The latest production by the movie division is *Skyworkers,* an indoctrination film, illustrating the widespread military and domestic operations, intended to acquaint TWA's 6500 employees with their company's world wide activities.

The entire airline is watching with interest the activities of the film troupe, with production work of this kind proving to be an exciting adventure for TWA personnel. Professional actors have sometimes been employed, but most of the acting is done by airline workers. Maurer sound recording equipment is used, in conjunction with two Victor sound projectors, for recording musical backgrounds to previously recorded dialog scenes. In the music recording room are two turntables for recording continuous music tracks, while voice tests are made by the studio's record cutting arm instead of on sound film.

The films produced to date have concentrated on the needs of the traffic training program, and have been so successful that TWA is planning to widen its movie activities and to turn out training films for all branches of its personnel. Alanson W. Edwards, former newspaper man and movie studio worker, is supervisor, script writer and director for the enterprise.

SPERRY'S WAR ROLE

To place emphasis on the important part played by each individual in its employ, the Sperry Gyroscope Company has produced *You Are Sperry.* This 16mm. sound film ties up the relation of one man's work to another's in the common, national goal of peak production for the armed forces.

Intended for screening before the company's employees, the film points out that more than the routine performance of duties is accomplished at the end of a work schedule, since the instruments produced are relied upon by crews of ships and planes. Therefore, upon the personnel that makes these instruments rests the responsibility of being absolutely certain of their accuracy for war uses.

AETNA'S NEW PRODUCTION

The latest in a series of educational films, *As the Twig is Bent,* has been produced by the Aetna Life Affiliated Companies of Hartford, Conn., as their contribution to the campaign for curbing juvenile delinquency. This is a 16mm. sound picture that warns parents of children's increased need for careful guidance while the present abnormal conditions of wartime living exist.

With home life vastly changed as a result of having fathers in the service and mothers in defense work, boys and girls tend to get into difficulties unless proper provision is made for their care. Poor housing and recreational facilities in some communities often lead to serious problems. It is pointed out that small children pattern their behavior on the example set by older ones, who, in turn, may spend their free time to disadvantage when helpful supervision or normal home life is lacking.

As the Twig is Bent concludes by offering a ten point program designed to prevent juvenile delinquency and to educate children along normal, useful lines. This film offers another example of the increasing service of 16mm. movies in developing the social controls that are necessary in our complex life.

[Continued on page 241]

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

M.M.P.C. Gala More than 700 members and guests of the Metropolitan Motion Picture Club, ACL, crowded Manhattan's Hunter Playhouse for the recent annual Gala Night of this veteran New York City unit. Highlight of the program was the personal appearance of Erma Niedermeyer, ACL, of Milwaukee, 1943 Maxim Award winner and the club's guest of honor. During an intermission in the screening, Mrs. Niedermeyer received from Roy W. Winton, ACL, managing director of the Amateur Cinema League, a silvered facsimile of the Hiram Percy Maxim Memorial installed at the League headquarters, the last of these actual trophies to be available "for the duration."

George A. Ward, ACL, served as general chairman of Gala Night arrangements, ably assisted by the following staff: John R. Hefele, technical adviser; Joseph J. Harley, ACL, sound engineer; Sidney Moritz, ACL, ticket sales; Leo J. Heffernan, FACL, public relations; Louis Colombo, stage manager; Alice L. Burnett, ACL, chief usher; Frank E. Gunnell, FACL, still pictures; William W. Young, ACL, box office; Charles J. Ross, ACL, and William H. Weed, door attendants.

Award in Australia A new international competition, open to all amateurs within the British Empire, has recently been announced by the Australian Amateur Cine Society, ACL, of Sydney, New South Wales. The premier trophy, established by J. H. Couch, vicepresident of the AACS, will be known as the Australian Amateur Cine Society Award and will be designated yearly. Additional prizes or film leaders may be awarded at the discretion of the contest committee for pictures of outstanding merit. Films on 8mm., 9.5mm. and 16mm. width are eligible, and (during the war years only) commercially made titles will be accepted. All entries must be in the hands of the Society before midnight of the last day of February in each year of the competition. Communications regarding the Award and all entries should be addressed to the Hon. Secretary, Australian Amateur Cine Society, Box 1643-JJ, General Post Office, Sydney, N.S.W., Australia.

Third for Brooklyn For the third year in a row, more than 300 persons taxed the capacity of the St. Felix Street Playhouse, in Brooklyn, on the occasion of the late Gala Night screening staged by the Brooklyn Amateur Cine Club, ACL. Pictures presented on the program were *Summer Rhapsody*, by Charles H. Benjamin, ACL; *Land's End*, by Frank E. Gunnell, FACL, of Staten Island; *A Letter*, by Henry E. Hird, ACL, of Ridgewood, N. J.; *A Day at the Zoo*, by Walter E. Bergmann, ACL, of Mount Vernon, N. Y.; *Jewels of the Sea*, by William W. Vincent, jr., ACL, of Kenosha, Wisc.; *Junior Does His Bit*, by Martin W. Sternberg, ACL.

Contest in Philadelphia There were seven films entered in the eighth annual contest conducted recently by the Philadelphia Cinema Club, with the place winners announced in order as follows: *Trees*, by George Pittman; *Gloucester*, by Francis M. Hirst, ACL; *Barefoot Days*, by Mr. Pittman; *Down East*, by A. L. O. Rasch, and *A Day at the Zoo*, by Dr. R. E. Haentze, ACL, tied for fourth place; *There Is A Santa Claus*, by W. Bruner; *Thanksgiving Day Parade*, by Dr. Haentze. The contest entries were screened in club meeting and judged by a delegation of the membership.

Parkchester presents The Parkchester Cine Club, in New York City's borough of the Bronx, is making final plans for its fourth public screening of films made entirely by club members. Already scheduled for the program are *Losers Don't Weep*, by Sol Stoller; *Restful Interlude*, by George Kirstein; *Jigsaw Capers*, by Herman Getler; *The Golf Ball* [Continued on page 249]

• Erma Niedermeyer, ACL, winner of Maxim Memorial Award, 1944, the guest of honor, and Joseph J. Harley, ACL, sound engineer, look over Mrs. Niedermeyer's scoring of her *Lend Me Your Ear*, presented at recent Gala Night of Metropolitan Motion Picture Club in New York City.

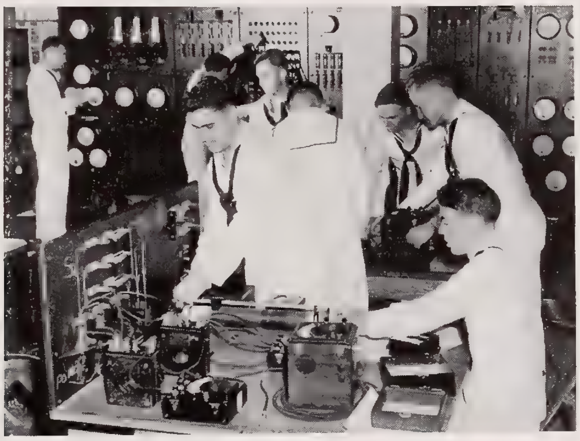
Frank E. Gunnell, FACL

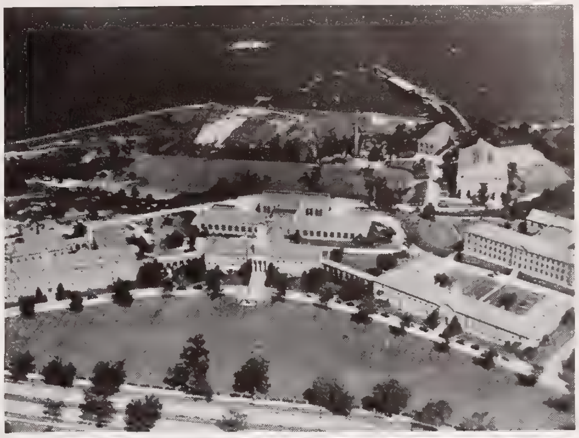
• H. E. Repp, ACL, A. R. Bowen, ACL, and F. L. Brady on the set of *Serving Others*, a film made for use in connection with the city's social work, a production of Bell Camera Club of Denver.

A. R. Bowen, ACL

Coast Guard Films Its Academy

U. S. Coast Guard official pictures





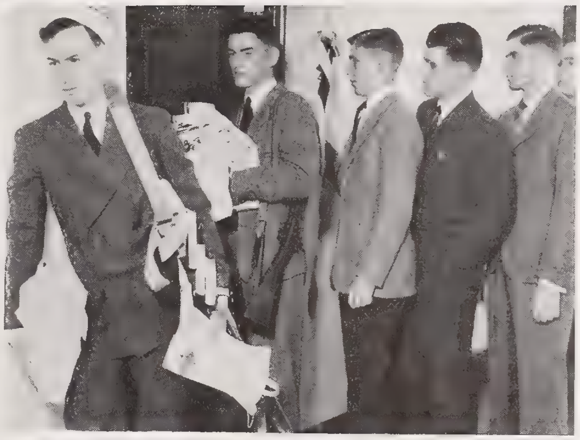
The United States Coast Guard Academy is the title of the 16mm. sound film in Kodachrome completed in March by the United States Coast Guard Motion Picture Unit. The film clearly shows the importance of the Coast Guard's activities in both peace and war. Of particular interest to young men, it explains how the Academy at New London, Conn., fits them to become officers in three years of all inclusive training. A Bachelor of Science degree and a commission are awarded to graduates. Aviation is a regular part of the curriculum, enabling those who qualify to continue into advanced training and to emerge as members of the Coast Guard's Air Arm.

Scenes are shown of the summer cruise on the *Danmark*, aboard which cadets put into practice the knowledge they have learned in the classroom. Invasion tactics are taught, and commando training is given, to prepare the men for manning invasion craft, landing barges and troop transports in convoys.

A complete picture of the Academy's functions is obtained, not neglecting the social, recreational and athletic aspects. The picture is an excellent addition to public information about a fine academy less well known than West Point and Annapolis.

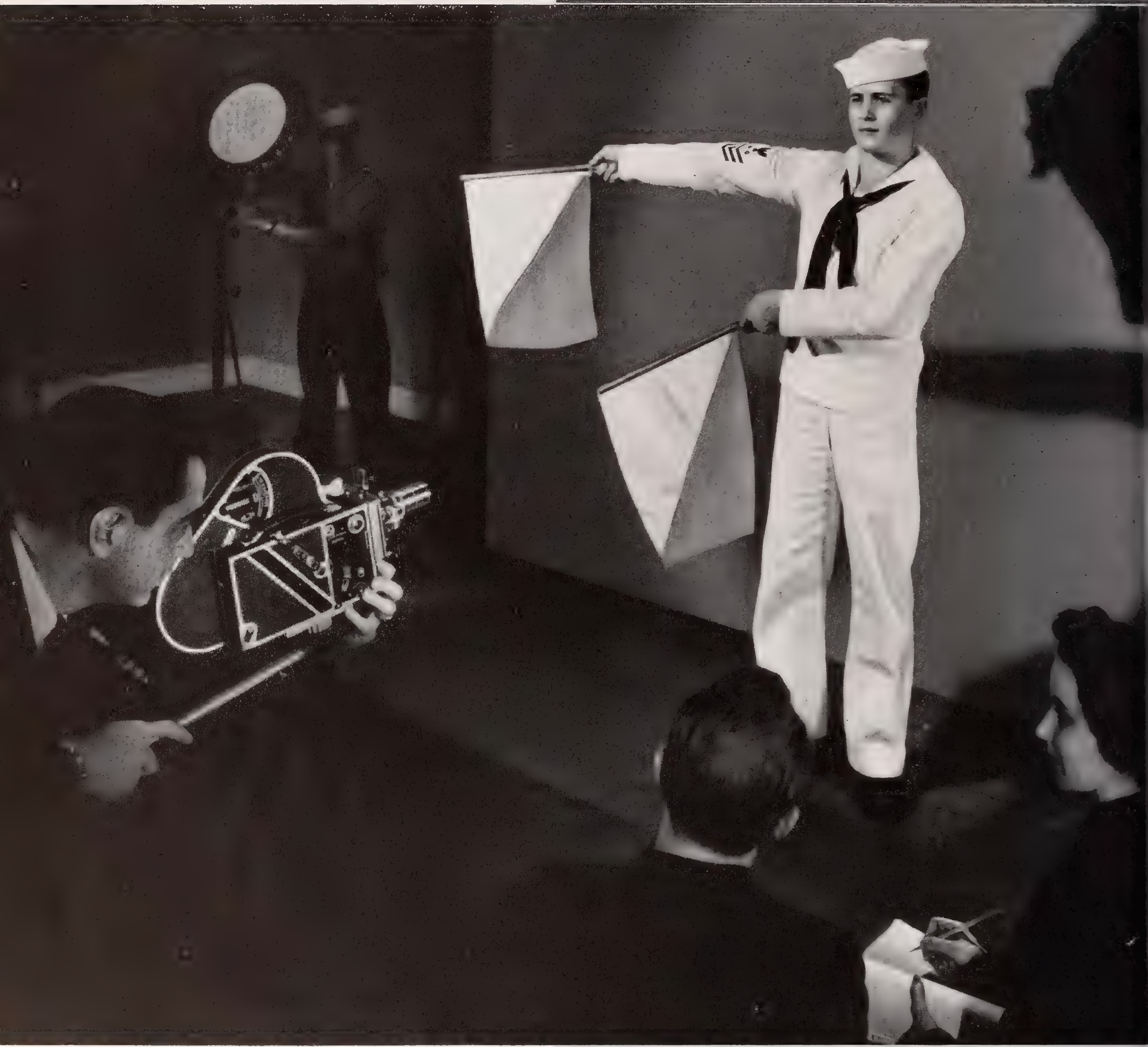
Young men of seventeen to twenty two years with a high school education are eligible to apply for the entrance into the Coast Guard Academy.

Refer to *Free Film Reviews* in this number for information about the film's availability.



A great wo
leade

CINÉ-KODAK SPECIAL making a training film on the great sound stage of the Naval laboratory at Anacostia.



Official U. S. Navy Photograph

Ciné-Koda

camera—the "SPECIAL," of all Ciné-Kodaks

IF you are an advanced amateur, you have long known Ciné-Kodak Special as the movie camera that "has everything." Its combination of great qualities makes it far and away the finest instrument for advanced 16-mm. movie-making ever produced.

If you are a doctor, physicist, biologist, engineer—you are familiar with the Special's remarkable adaptability in the recording and demonstrating of all kinds of scientific work.

And now—as a great war camera—Ciné-Kodak Special is once more demonstrating its tremendous versatility.

Hundreds of these Specials are in Army, Navy, and Air Force hands today, contributing to the most complete war record ever attempted. The Special's adaptability to the toughest and most varied conditions gives it a very great range of war uses—from filming action on Navy ships, and with our Army at the front, to making educational and instruction films in the great Naval laboratory at Anacostia, as shown in the picture at the left.

★ ☆ ★

Your own Ciné-Kodak is a blood brother of this great war camera. Take care of it. Use it, these days of limited film, to make home front movies for your soldier or sailor to see on his return . . . Eastman Kodak Company, Rochester, N. Y.

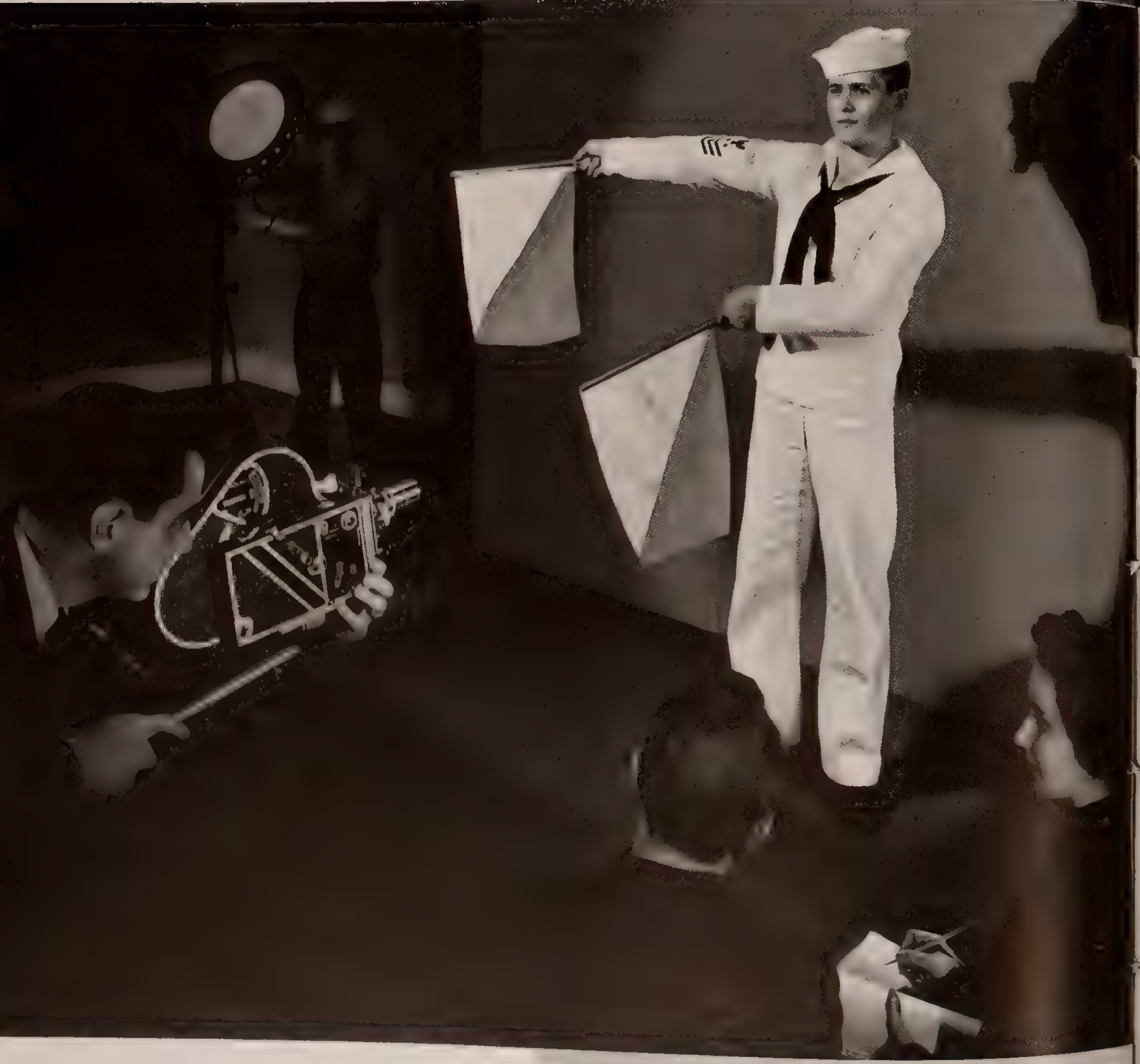
EASTMAN'S FINER
HOME MOVIE CAMERA

Kodak

A great w

Ciné-Koda

A great wa camera—the "SPECIAL," leader of all Ciné-Kodaks



CINÉ-KODAK SPECIAL making a training film on the great sound stage of the Naval laboratory at Anacostia.

Official U. S. Navy Photograph

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* * *

Your own Ciné-Kodak is a blood brother of this great war camera. Take care of it. Use it, these days of limited film, to make home front movies for your soldier or sailor to see on his return... Eastman Kodak Company, Rochester, N. Y.

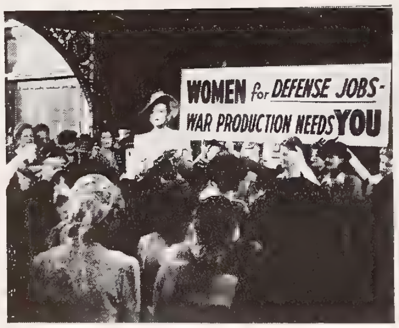
Ciné-Kodak EASTMAN'S FINER HOME MOVIE CAMERA

Kodak

FILMS YOU'LL WANT TO SHOW

Non theatrical movie offerings for substandard projection

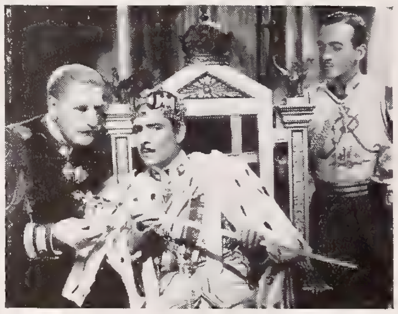
■ *Phantom of Santa Fe,* six reels, 16mm. sound on film, Cinecolor, running sixty five minutes, is released by Astor Pictures Corporation, 130 West 46th Street, New York 19, N. Y. Adventures in old Mexico are pictured in this Burroughs Tarzan Company production. The hero adopts the disguise of a notorious bandit, and he restores the stolen church jewels by methods reminiscent of Robin Hood's activities.



■ *Pittsburgh,* eleven reels, 16mm. sound on film, black and white, will be released June 11 by Bell & Howell's Filmosound Library, 1843 Larchmont Avenue, Chicago 13, Ill. This film deals with the uphill struggle of three young Americans as they rise from their humble environment in a small coal mining town. It indicates how industry prepared for the nation's war production goal.

■ *Get Hep to Love,* 16mm. sound on film, black and white, is a new release available from Walter O. Gutlohn, Inc., 25 West 45th Street, New York 19, N. Y., and from Gutlohn branch libraries. The adventures of a young concert singer who runs away when she tires of her daily routine make good screen entertainment. Gloria Jean plays the youthful celebrity, singing several numbers in the fine voice that has earned her popularity with the public. Donald O'Connor, Robert Paige and Jane Frazee also appear in the film which, with a short subject provided, runs about ninety minutes.

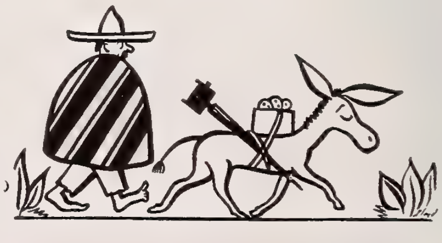
■ *Jacare,* eight reels, 16mm. sound on film, black and white, is distributed by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. Frank Buck's picture is a story of beauty, cruelty and adventure in the Brazilian jungle as his hunters penetrate the wilderness and meet the killer in Jacare land. A barehanded struggle with the monster provides a thrilling climax to this "bring 'em back alive" film, the first feature picture filmed in the wilds of the Amazon jungle.



■ *The Prisoner of Zenda,* eleven reels, 16mm. sound on film, black and white, running 101 minutes, is released by Pictorial Films, Inc., RKO Building, Radio City, New York 20, N. Y. The novel, by Anthony Hope, of adventure and romance makes splendid entertainment as a motion picture. Ronald Colman and Madeleine Carroll play the lovers.

■ *Yanks Smash Truk,* in various lengths of 8mm. silent and 16mm. silent and sound on film, black and white, has been released by Castle Films, 30 Rockefeller Plaza, New York 20, N. Y. This is the spectacular account of the Pacific Fleet's assault on Truk, the Japanese "Pearl Harbor," and the loss suffered by the surprised enemy. Aerial cinematography catches Japanese ships and planes as they are riddled with bombs and bullets from the cameramen's bombers and fighters.

■ *Broadway Limited,* eight reels, 16mm. sound on film, black and white, running seventy six minutes, is available after June 13 from Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. The film relates the complicated happenings that result from a temperamental motion picture director's efforts to publicize his star actress. A transcontinental train, with Victor McLaglen at the throttle, is the locale for some dramatic sequences. Marjorie Woodworth and Dennis O'Keefe play the romantic leads.



The Clinic

Technical comment and timely topics for the amateur

New League booklet

The ACL Data Booklet, thirty pages, has just been published by the Amateur Cinema League. It gives the common depth of field tables for lenses for 8mm. and 16mm. cameras, as well as width of field tables. There is helpful information on the use of artificial light, and there are tables for aid in getting the best projection arrangements.

The ACL Data Booklet is available only to members of the League on request. It has already been mailed to all those who have asked that their names be put on the list for automatic receipt of booklets as they are issued. Those members whose names are not on that list will receive a copy promptly by a simple postcard request. This booklet will be of valuable aid to better filming and projection.

Film reducer

Movie Makers readers who enjoy laboratory experiments may find my solution for the problem of reducing underexposed monochrome film an interesting one. Since the generally used Farmer's reducer tends to stain film a brown color, I experimented until I found a bleach that seems to serve nicely.

First, wind the film on your developing rack, emulsion side out. (No darkroom is necessary, since light does not affect the operation.) Soak the film in cold water for two or three minutes. While it is soaking, dissolve three grains of potassium permanganate in eight ounces of water. Make sure that all grains are perfectly dissolved. Next add three quarters of a dram of glacial acetic acid. Lower the film into this solution, keeping it in constant motion. In a very short time, the film will assume a milky appearance. When this milky effect has spread over the entire surface, remove the film and rinse it thoroughly in fresh running water. Afterward, immerse the film in a regular acid fixing bath until the milky tone has cleared away. At this point, you will notice that the film has lost considerably density. The degree to which this loss occurs depends on the time that film is left in the first solution. In order to determine this time, it is well to use some test strips. After the milky appearance has cleared, rinse the film in running water for at least twenty minutes and hang it to dry in a dust free atmosphere. While this procedure may be repeated with the same strip of film, it is imperative that the washing be done before the film is placed back in the first solution. A trace of "hypo" will contaminate the permanganate.—*F. C. Moultrie, ACL.*

Projection aid

From Mrs. K. W. Wright, of Toronto, comes a suggestion for providing convenient dim light for projector stands. Her assembled device is shown in the accompanying illustration. Mrs. Wright prefers a movable low powered lamp, as a projection convenience, over one that is attached to a projector. The base of her device is a rubber hockey puck, which is sturdy, silent in use and which does not scratch a table used in projection; in the puck she fastens a "rose," or ceiling light socket for a single bulb; into the "rose" is screwed a low powered night light bulb. Wired to the rose and emerging over the rim of the puck is a length of electric wire cord. This cord ends in a plug, and it can be as long as you desire. The projector cord is cut, about a foot from its end which plugs into the projector, and it is terminated by a double receptacle. In projection, a cable carrying the house current from a baseboard outlet is plugged into one face of the receptacle and the cord from Mrs. Wright's device into the other. Refinements may be added by fitting a handle, as the drawing shows, and by providing a switch in the device, to obviate unplugging in order to turn off the dim light. The entire device is heavy enough to be steady.

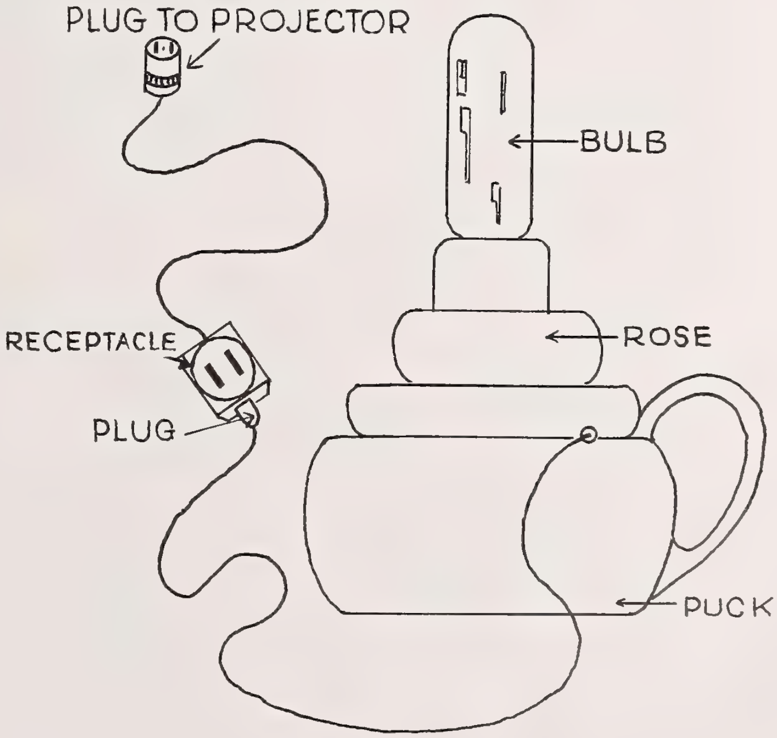
Mileage

Few of us really give our equipment the proper care. Edward E. Doane, ACL, reports that he keeps a very accurate record of the film that is run through his projector in order to know when it should be oiled. He affixed a small counter to the machine, and he records each hundred feet of film that he projects. In this way he indicates just when he has run off the 4000 feet that he has adopted as his maximum run between oilings.

Colored letters

Writing from England, P. Dhunjibhoy Bomanji, ACL, says that he uses ordinary water soluble poster colors to paint his white title letters whenever he makes titles in Kodachrome. Since the colors wash off in running water, it is a simple matter to color them a different shade for each set of titles.

[Continued on page 240]



A convenient projection aid may be made from items of common use

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RICHARD GAZLAY

Action "stills" from frames Castle Films, Inc., 30 Rockefeller Plaza, New York City, points out that it is frequently impossible to obtain good still pictures that do full justice to a particular motion picture. There are many scenes of unusual interest in films from the war fronts, but photographs covering the high spots are not always available or up to standard. Castle has therefore made increased use of enlargements from individual frames in order to illustrate its releases most effectively. Retouching is done, to eliminate visible imperfections that may be apparent after the frames are "blown up." The accompanying pictures are reproduced from scenes in Castle's current release, *The Eruption of Mt. Vesuvius,* filmed under adverse cinematographic conditions.

• Top, two scenes from *The Eruption of Mt. Vesuvius,* late Castle Films release. Bottom, birthday cake provided by DeVry Corporation for celebration of movie industry's semi centennial in Chicago; in order from left to right, Jesse L. Lasky, theatrical producer; William C. DeVry, president of DeVry Corporation; Mrs. Eward J. Kelly, wife of city's mayor; E. B. DeVry, president of De Forest's Training, Inc.

ANFA convenes The Allied Non Theatrical Film Association held its annual meeting at the Hotel New Yorker in New York City April 28 and 29. Discussions took place on the problems of dealers and libraries, on post war problems of the 16mm. industry and on reports made by various officials and committees. The election of officers and directors occurred on the second day of the conference, resulting in the inauguration of the following: president, Horace Jones, of Victor Animatograph Corporation; first vicepresident, Samuel Goldstein, Commonwealth Pictures Corporation; second vicepresident, E. E. Carter, National Film Service; secretary, William F. Kruse, Bell & Howell Company; treasurer, George Cole, King Cole's Sound Service. Directors elected are: Stanley Atkinson, General Films Limited; Thomas J. Brandon, Brandon Films; Harry Kapit, of Walter O. Gutlohn, Inc.; and Clem Williams, of Pittsburgh. The feature for the last evening was the association's fifth annual banquet, with subsequent entertainment and dancing.

Rental library opens Announcement of the opening of a complete film rental library has been made by King Cole's Sound Service, Inc., 203 East 26th Street, New York 10, N. Y. Features, short subjects, sports, training and safety films are now available for 16mm. projectors, while groups in the industrial and educational fields are offered opportunities to screen Army restricted films in 16mm. and 35mm. widths.

Du Pont appoints Harold Brayman has been named director of the Public Relations Department, states an announcement from E. I. du Pont de Nemours and Company, Wilmington, Del. Assistant director since 1942, he succeeds the late Theodore G. Joslin, who died April 12. Mr. Brayman has had wide newspaper experience as a correspondent and wrote the syndicated columns, *The Daily Mirror of Washington* and *Washington Preview.* He served as president of the National Press Club in 1938 and of the Gridiron Club in 1941.

Polish movies The Polish Information Center, in New York City, is releasing short subjects about Poland that are distributed by Walter O. Gutlohn, Inc., 25 West 45th Street, New York 19, N. Y. Arranged in two programs, the new 16mm. sound films are *Unfinished Journey* (1 reel), *The Polish Sailor* (1 reel), *Scottish Mazurka,* showing Polish and Scottish folk dances (color, 2 reels) and *Calling Mr. Smith* (color, 1 reel), totaling an hour's running time. The second part consists of *Kitbag Songs* (1 reel), *The Price of Freedom* (2 reels) and *Land of My Mother* (color, 3 reels). The films are realistic portrayals of Poland's suffering, its cultural and industrial contributions and its courageous anti Nazi movement, which has contributed so vitally to the cause of liberty.

Kodak elections James F. Bell, chairman of the board of General Mills, was elected a director of the Eastman Kodak Company, Rochester, N. Y., at the meeting of the stockholders of that company on April 25. Mr. Bell succeeds Daniel E. Evarts, who declined reappointment for reasons of health. Three directors who were reelected to the Kodak board are George H. Clark, president of the Cochrane-Bly Company; Dr. C. E. Kenneth Mees, research vicepresident of Eastman; and Albert F. Sulzer, vice chairman.

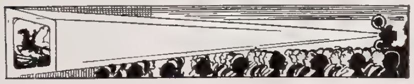
Slide scale The Radiant Manufacturing Corporation, Chicago, Ill., maker of projection screens and photographic accessories, has devised a practical slide scale called the Screen Finder. This tells quickly the correct combination of lens and distance of projector from the screen when various screen models and sizes are used. Charts for 8mm. and 16mm. are on one side, with answers to slide film and opaque projector users' questions on the other. The item lists for fifty cents.

Educational films *Our Declaration of Independence, Our Constitution, Our Bill of Rights, Our Louisiana Purchase* and *Our Monroe Doctrine* are the titles of 16mm. sound on film pictures that may be bought or rented from Pictorial Films, Inc., R.K.O. Building, Radio City, New York 20, N. Y. A catalog is available that lists additional films to meet the needs of educational institutions.

DeVry winners The DeVry Corporation, Chicago, Ill., has announced the war bond winners in its 1943-44 Motion Picture Camera and Projector Design Competition, with the explanation that detailed information of the designs and mechanical suggestions will not be forthcoming until equipment can be manufactured for civilians again. Frederick Arthur Amster, director of the Fred Amster Cine-Art Animation Service, 3515 Bunker Hill Road, Mt. Rainier, Md., won first prize for the best projector design. George J. Heim, a machinist of 3330 North 11th Street, Milwaukee, Wisc., led the field in the competition for the best motion picture camera design. War bonds were also awarded as prizes to second and third place winners and to those with the best suggestions for camera and projector mechanical refinements.

The DeVry Corporation has itself received honors, for its Armitage and Wolcott plants have been granted a second renewal of the Army-Navy "E" award in the form of a second white star for its "E" flag, denoting continued meritorious service in production.

Film course A one week course in cinematography for one hundred amateur movie makers will be held this month in Ridgecrest, N. C. The instructor is J. W. Marshall, ACL, Secretary, Foreign Mission Board of the Southern Baptist Convention, Richmond, Va. Many of those who are to attend have recently returned from mission fields all over the world.



A CAMP TALE

As PHYSICAL training becomes a definite part of the American scene, the rôle of camps grows increasingly more important. Once again, summer camps are doing their quiet business of building a stronger youth. Some of these camps have been widely publicized. Others are not so well known—and deserve far wider recognition. For this reason, camping offers a particularly rich field for the film maker. Here is the story of how two cameramen, Walter Bergmann, ACL, and James J. Berman, ACL, approached the problem of filming a camp's life.

The camp was Kamp Kohut, on the shores of Lake Thompson, near Oxford, Maine, and Mr. Bergmann and Mr. Berman had 800 feet of Kodachrome to cover it. Their problem was to make as effective a film as possible within that limited footage. They realized that it would be all too easy to shoot thousands and thousands of feet about such a location and still not tell the whole story. Here is what they did in planning their film.

They found, first, that a camp is not a simple thing to understand. Much of camp life is a question of attitudes, interests and feelings. And no one can learn about these subtle things in a few days. There are phases of camp life that have come with the years, and only those who have grown with them can point them out with any clarity. So our cameramen had the senior counselor of Kamp Kohut assigned to them as guide, instructor and worker of miracles.

This situation brought up another problem. Counselors attached to camps for a long time unconsciously develop biases. Their approach ceases to be objective. And, in their own minds, they can no longer draw a distinction between what is of interest to an outsider and what is merely detail for detail's sake. Mr. Bergmann and Mr. Berman were aware of this danger. They knew that if they agreed to shoot whatever the counselor recommended, much of the picture would be of little interest to those outside the camp. They also knew that, since they had a completely fresh approach to the problem, they were in precisely the position to choose what they wanted to shoot, once they understood what there was to shoot; so, they made it clearly understood at the outset that the counselor was to serve in a purely advisory capacity, while the cameramen had power either to accept or to reject his suggestions.

As they got the feel of the camp, they began to ration out their 800 feet, listing the high spots of camp activity and allotting footage to each. They decided to arrange their film as a chronological sequence of events occurring on one

16mm. scenes by Walter Bergmann, ACL, and James J. Berman, ACL

Frames from a boys' camp movie made by successful filming team

SCHUBERT
THE MELODY MASTER
With This Great Cast
ILONA MASSEY
ALAN CURTIS
BINNIE BARNES
ALBERT BASSERMAN
BILLY GILBERT
and these SCHUBERT SONGS AND MELODIES
SERENADE
UNFINISHED SYMPHONY
THE TROUT (FIORELLEN)
HARK, HARK, THE LARK
C MAJOR SYMPHONY
IMPATIENCE
Plus—BEETHOVEN'S
APPASSIONATA
and the Famous St. Luke's Choristers of 60 Voices render
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AND MARCH MILITAIRE
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Currently Released by United Artists as "NEW WINE"
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Show also a Donald Duck, 3 Monkeys and Mickey Mouse feature cartoon with one of these Oswald features for a grand evening of HOME entertainment.
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HOLLYWOOD FILM ENTERPRISES, INC.
6060 Sunset Blvd., Dept. 111 Hollywood 28, Calif.

day. Breaking their list of possible activities down into sequences, they outlined a day which contained a good cross section of all their material.

A camp is a large, expansive area, and there was the danger that a cameraman would try to film the whole area at once, by using long shots. If long shots are used exclusively, men and boys are reduced to the size of ants crawling on a vast landscape. They may be moving swiftly; but, on the screen, their actions will seem to be slow and uninspired. These cameramen were aware of this fact. They knew that it was of fundamental importance to break up the monotony of long shots with closeups, which will quicken the pace of a picture and which will keep up its human interest. They also knew that it is difficult to catch both long shots and closeups of one subject, particularly in a location such as a camp, where moving a camera may involve scrambling down a hill or jumping a bush. Mr. Bergmann and Mr. Berman solved this problem by using two cameras on most of their scenes, one for the longer shots, the other for closeups.

Such was the planning for *Kamp Kohut*. And the picture itself? "Well," say the producers, "we are rather proud of the job we did, and, what is more important, the camp directors are very well pleased with the picture."

Washington film news

[Continued from page 218]

commercial and private production use is expected to increase next autumn. Indications are that amateur films will also be available in larger quantities then.

* * * *

Preparations currently under way by all newsreel companies, working in cooperation with picture branches of Army and Navy, promise full pictorial coverage of the invasion when it comes.

Closeups of birds

[Continued from page 223]

birds, a log four inches in diameter and twenty four inches long was used. This was hollowed out on one side for about six inches to a depth of two inches. By partially boring a one inch diameter hole in the bottom at the center of the log, it was possible to stand it on top of a three quarter inch galvanized iron pipe about four feet above the ground.

Sunflower seeds and canary bird feed were placed in the log. In a few days, several birds were making use of it. Among them were blue jays, cardinal birds, finches and a rose breasted grosbeak.

The blind was then set up twelve feet away, close to some shrubbery, and no more attention was given it for several days. Having only a few hours on Saturdays and Sundays for this hobby, the writer learned that it was not necessary to go into the blind and to waste hours hoping and praying that a bird would come. Birds are creatures of habit, making regular rounds to their feeding places and bath, and during the breeding season they sing as they go. Therefore, with the camera mounted in the blind, the writer could wait, some distance away, until he heard the cardinal whistle distant from perhaps a city block. Then he would go into the blind; generally in five minutes the bird would be there. The buzz of the camera has no effect on birds. To them it is probably another locust or similar insect. The blind was placed ten feet from a blue jay's nest on one occasion, and no long waits were necessary, if two persons walked to the blind and one went away, to deceive the ever watchful blue jay, which apparently cannot count more than one.

In pictures made with a four inch lens, twelve feet away, our smaller birds will seem to be very large on the screen. They acquire a new character to the filmer who has actually recorded them, seeing them as the small objects they really are.

The pictures filmed in this way were so satisfactory that the writer put them together, to illustrate a letter from a naturalist to his son in the service, telling what was going on at home. The picture was submitted as an entry in Movie Makers selection of the Ten Best Non Theatrical Films of 1943. It was successful in winning an honor, and it was reviewed in the December, 1943, number of this magazine.

A zoo turns to sixteen

[Continued from page 227]

perts say, it is reasonably good. From a literary, dramatic, general interest standpoint, I was disappointed in it. I can say this without hurting anybody's feelings because I wrote the script and directed the picture. I learned a lot in the course of the project, and I think that we shall do better with our next one.

For one thing, I learned very definitely that a movie is no better than its script. If you want action, drama, striking pictorial effects, you had better write them into the script because there is no time to figure all those things out, once you start shooting. This is an old story to all professionals and to all good amateurs, I know, but this article is aimed at fellows like myself who suddenly find themselves working on an institutional, or even a private, movie without the slightest training or knowledge. I did not even know until it was all over that I could have learned a tremendous amount from *The ACL Movie Book*. I saw a copy the week after *The Farmer in the Zoo* was finished.

I learned that titles and credits eat up a disproportionate amount of footage. When cutting time comes, it hurts to have to throw out scenes that are useful in the story because the overall length simply has to be reduced, and titles and credits must be given a certain number of seconds on the screen, if they are to be read. Hereafter, our titles and credits are going to be mighty, mighty short.

Suppose that I outline the story, as it was written, and then go into what happened in the course of the filming and sound recording.

The film opens in complete blackness. An alarm clock rings, a light flips on and a hand picks up the clock. Yes, it's five fifteen in the morning and time for the Farmer to start his daily chores.

He walks through the blackness of the barnyard, swinging a lantern, turns on the lights in the barn, and we see him doing routine chores — milking, shaking down hay, cleaning stalls.

Outside, the sun has begun to come up, and a rooster crows. Eventually the breakfast bell rings, and the Farmer goes back across the barnyard and sits down to a heavy breakfast.

The Hired Man comes down the lane. More chores follow, and the Farmer's wife and son feed the chickens and gather an overnight egg or two—their part of the farm duties.

The Farmer begins his plowing. Presently the farm bell rings again, at 10 a.m., the hour when the Farm opens to visitors. A haywagon load of youngsters drives up and they call to the Farmer. His duties include taking parties of children around the Farm; so, he ties up his plow team and starts off with the visitors. They go to various exhibits —see eggs coming out of the incubator at hatching time, look through the dairy barn, watch the Farmer lead out a frisky calf and "slop the pigs," and they stop to look at the heifers. Then it is time to go back to the playground, and they bid goodbye to the Farmer. We fade out as he resumes his plowing.

It looked like a wonderful story when I wrote it. There is a leader in charge of the children, and there is a lot of dialog in which he assumes to know all about a farm, but mispronounces the word, "heifer," and is corrected by the Farmer; he mistakes the breed and sex of a cow, too.

But it is not good enough. Not enough actually happens. If I were doing it again, I should cut out all the breakfast scene and some of the morning chores, and concentrate on daylight shots of the children and the animals—the animals doing things. I should suggest, rather than show in detail, the early morning routine of the Farmer. That is the one important point that I have learned about script writing, from this

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single experience — symbolize and express. I suspect you can overdo that sort of thing, but up to a point it adds a great deal to a story.

In preparation for the actual filming, I wrote as detailed a script as I could possibly imagine; I tried to visualize every single scene, every change of the camera's position which would necessitate stopping the machine. Then I went over it with our filmer who still further divided a few scenes.

Finally I made a card—an ordinary index card—for each scene. There were about 140 of them, all numbered to correspond to the scenes in the script. They could be sorted as to interior shots requiring lights, daylight exteriors, daylight interiors, night scenes and so on. They came in very handy, for the filming was spread over about a month, what with uncertain weather and the necessity of getting our children together only on Saturdays and holidays. (We borrowed about thirty well behaved youngsters from the Parkchester Housing Development near the Zoo.) As soon as a scene was shot, its card went into a separate pile, and could be forgotten.

We have a modern record cutter in our Education Department, and we spent a lot of time recording the dialog scenes and a few sound effects, such as the ringing of the breakfast bell, on the actual site. We expected to have these sounds transferred to film and put into the movie.

Technically the idea is all right, but it takes time, and, in the end, we compromised by renting a bell record and having a commentator provide the whole dialog. We used John Reed King, a professional, for the comment, and he gave it with great success. I think that we shall continue that method in later pictures. Eventually we shall have a sound camera, but, even then, we shall probably add effects and voice in the studio.

Around a zoo, there are too many distracting sounds. You start out to record a cow mooing, and you finish with not only the cow, but also a horse kicking the stall next door, a mother shouting for her lost child in the middle distance and the subway rumbling past about a quarter of a mile away.

As a minor point of interest, the musical background we put on the picture could have been much better. We tried carrying music all the way through—a harmonica player who rambled through a series of bucolic tunes, with a vocal trio that burst into song about the Farmer and his daily chores, to the tune of *Mary Had a Little Lamb*, at an appropriate spot. It seemed to be a good idea in the beginning, just as the script had looked good, but music all the way through is somewhat distracting, and it is not really necessary. Next time we shall use it at the beginning and at the end and at carefully selected spots—if at all.

I have gone into the making of *The Farmer in the Zoo* at considerable length because, as I said before, some other beginner may be in the position of myself last year when, suddenly, we started to make a movie with a story—and may be just as dazed as I was. When you come out of the daze, you feel wonderful; you realize that here is an inexpensive medium that can be of unbelievable value to you in telling a story, presenting an idea or promoting a particular phase of your work.

It is late in the day to discover the capabilities of 16mm. motion pictures. Actually, I think, we were not quite so unaware of the possibilities as I intimate—but the fact remains that we are just now beginning to take full advantage of our opportunities.

We plan to make at least one single reel motion picture, in color or black and white, every year, telling about some phase of the Bronx Zoo. This year our subject will probably be the Children's Zoo, simply because it is bright, colorful and popular. Our filmer will be Sam Dunton, for years the staff photographer at the New York Aquarium and for the past two years our staff man at the Zoological Park. He had made 16mm. movies before, and was experienced in all the technical intricacies. That helps. It certainly helps.

The clinic

[Continued from page 235]

Sun behind If you collect several movie makers who turn out consistently good color films, you have an interesting discussion on your hands if you simply say, "Do you think that it is always important to have flat lighting for color filming?" The best of them will disagree. While it is generally true that flat lighting (afforded when the sun is directly behind the camera) is best for most shots, there are many cases where side lighting or back lighting will produce some very fine effects. If you want to try back lighting, make sure that you expose properly for the shadow side of the subject. The same would be true of side lighting.

Every foot counts In these days when a roll of film is a priceless item, we must use every means at our command to utilize the entire roll. One of the best ways of full utilization is to make sure that you are starting your exposures at a point where the first usable film is behind the lens. If your camera has a removable lens, unscrew it or unsnap it from its mount before you load your film. After threading, replace the camera cover, run the mechanism and observe the film passing the aperture by looking into the hole where the lens normally fits. Watch closely until you see the perforated numbers pass the gate. Stop at this point and replace the lens; you will then be sure that you can take pictures and not have them cut off in the laboratory. The numbers are perforated in the film at the point where the leader film ends and the usable film starts. If your camera has a footage meter which can be set by hand, it can be set at this point for the full one hundred feet (or fifty feet as the case may be).

Practical films

[Continued from page 229]

FILMS TEACH BRITISH GUARDS

Non theatrical motion pictures have proved to be of valuable assistance to the training of the 29th Home Guard Battalion of Burnley, England. S. Hanna, film officer to the battalion, made movies of the personnel as they participated in field maneuvers, and their projection revealed mistakes to the men that might have had tragic consequences in actual combat.

The battalion is made up largely of World War I veterans who have regular jobs in factories, on farms or in offices. Modern visual aids have been a great factor in quickly acquainting them with the newest practices of warfare. Official training films, supplemented by Mr. Hanna's, show methods of attacking tanks and armored cars; the techniques of bomb throwing, from priming the bomb to its explosion; closeups of the mechanisms of antitank guns and other things. A specialist training officer, addressing the group after each screening, points out the lessons to be learned.

MUSIC AND PLANT MORALE

Army, Navy and other Government officials and industrial and labor leaders were among those present at a recent screening of *Manpower, Music and Morale*, a 16mm. sound on film motion picture produced by Radio Corporation of America. This film is the first to portray the uses and accomplishments of industrial music, and it stresses the important part that scientifically programmed music has come to play in war plants.

Filmed in the Botany Worsted Mills, Passaic, N. J., this black and white, one reel film shows the beneficial effect of music on workers in that factory. A clear picture of the many uses of an internal broadcasting system for an industrial plant is also given.

Prints of *Manpower, Music and Morale*, on 16mm., running eighteen minutes, will be available to industrial organizations through the Industrial Music Division of RCA Victor, Building 5-7, Camden, N. J.

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Closeups—What filmers are doing

That cat down the well which, every time it climbed up one foot, slipped back two had nothing on George Mesaros, ACL, of New York City. His difficulty is that each public screening he gives of his films immediately nets him two more requests for still further bookings. There was his recent appearance before more than 350 persons in the Long Beach (N. Y.) City Hall, for instance. Officially welcomed by Mayor Theo Ornstein, Mr. Mesaros presented a program of his 16mm. color pictures at the behest of Albert Behl, chairman of the Victory Garden Committee of the Long Beach War Council. Featured, of course, were his award winners, *Back To The Soil* and *Pointless Foray*, both of them bearing eloquent testimony to the good fruits of gardening. The result? Enough booking requests to keep him busy all summer. Of course, where Mr. Mesaros differs from the cat is that he seems to *enjoy* his dilemma.

If you too are willing to share your cinematic treasures, try making a survey of the entertainment needs of the Armed Forces in your community. Henry E. Hird, ACL, out in Ridgewood, N. J., for example, found a satisfaction which he hesitates to describe from a recent visit to Halloran General Hospital, on Staten Island. With a one hour program of his brilliant nature studies, he gave shows in two different wards before the bedridden and ambulatory Army wounded. Says he found the men most interested in the everyday scenes of America; so, you needn't worry about your picture not being exotic enough to entertain. Go to your local Red Cross chapter to make preliminary inquiries regarding these service entertainments.

Andrew G. Orear, ACL, of Glendale, Calif., dropped into headquarters recently, and his visit reminded us of an earlier intention to tell you briefly of this movie maker's consuming interest. It is, in a word, Birds. Mr. Orear, quite obviously, is an authoritative intimate of every important aviary in the country—and he has films made in each of them. Without ruffling a feather, he can quote you the Latin name of some of the oddest winged wonders you ever dreamed of. He thinks that his greatest difficulty, in fact, lies in keeping that sort of scientific jargon out of his pictures, where—since they are made for general entertainment—he is quite sure it doesn't belong.

Military Intelligence: This month's dossier of utterly unsecret troop movements indicates that matters are going well for our movie making friends. That Texas screening of *Russian Easter* by George Serebrykoff, ACL (on which we reported in May) apparently bore fruit with his commanding officer. Pvt. S. has been transferred to photographic duty.

Herman Bartel, ACL, producer of such Ten Best winners as *Singing Shadows* and *Awakening*, is another top notch personal filmer to land behind the Army's cameras. He is currently at Astoria (New York City), in training at the Signal Corps Photographic Center.

To Sgt. David Bradley *(Oliver Twist, Peer Gynt*, etc.) this sort of thing is probably old stuff. Although still in this country, with the 195th Signal Photo Company, at Fort Benning, Ga., he claims that actual combat couldn't show their recent maneuvers a thing. First, he was nearly drowned when a two ton truck in which he was riding threatened to capsize a pontoon bridge. Second, he was nearly buried alive when, filming a tank attack, he got securely mired in the path of an onrushing Sherman. Lastly, and not the least, he was about to be thoroughly disintegrated when another truck (with temperamental brakes) took a mind to go down a mountain backward. Pretty rugged stuff, writes Bradley — but it made grand pictures!

In our time here at ACL headquarters, we have seen plenty of footage on that annual West Coast phenomenon—the spring salmon run. Only recently, however, a new and utterly delightful record came across our desk, and we are now quite ready to close the books on this subject forthwith. Andy Colner, ACL, of Folsom, Calif., is the recorder, and *Amphibious Attack* is the result. In it, the ancient annual drama becomes a triangular struggle (as good drama should), with the third element contributed by a pair of the sportingest quasi terriers you would care to see. These doughty little devils defy both the rushing stream (which they snap at) and the hurtling salmon, which they attempt to drag ashore by a fin or tail. It is a gallant and unequal contest—but it adds sure interest to an otherwise monotonous subject.

STILL STREAMS

Pools of water may fit admirably in the natural scene as we look at it. Once the view is recorded on film, the dead and apparently stale water will be unpleasantly muddy and swamp like. Streams in motion, particularly those with very clear water, are the best movie subjects.

Annual meeting of the ACL

THE eighteenth annual meeting of Amateur Cinema League, Inc., was held May 10 at the League's headquarters in New York City. Three directors were reelected for an additional term of three years; they are Mrs. L. S. Galvin, ACL, Dean H.E.B. Speight, ACL, and Floyd L. Vanderpoel, ACL.

Reports presented at the meeting of members indicated that the League's membership is on the increase, that MOVIE MAKERS subscriptions are increasing—more than eighty four percent in the last twelve months—and that the financial situation of the organization is satisfactory.

At the annual meeting of the League's Board of Directors, held following the members' meeting, the Executive Committee of the League was reelected for another year of service; its members are the officers of the League and C. R. Dooley, ACL. The officers of the League hold over as such until the next annual meeting, as their election takes place biennially. Six League members were elected to the League's Fellowship; they will be formally presented to the public in July MOVIE MAKERS. The Board adopted resolutions of regret upon the resignation of Arthur L. Gale, ACL, as editor of MOVIE MAKERS. C. B. Schlesinger, ACL, was appointed assistant secretary, replacing Mr. Gale in that duty.

Functional films

[Continued from page 224]

inexpensive and easy to use 16mm. kind—could do something more than entertain audiences. For the most part, these were deadly serious people; they were teachers, scientists, surgeons and business men. To them, movies were not entertainment or art; movies were a new facility, to be used for practical purposes.

These newcomers to the field of films got in the hair of the entertainment merchants who were all dressed up in their new Art suits by the critics. What did they know about the "film business"? Teachers could send their students to see *Midsummer Night's Dream* and *David Copperfield*, if they wanted to use movies in their profession. There was a lot of science in newsreels and theatrical "shorts." And there were "industrial films," packed with the glamor that Hollywood knew so well how to deliver, to help in the sale of motor cars, refrigerators and toilet articles. Why should there be such a demand for practical films? They did not help the movie theatre business, nor were they Art.

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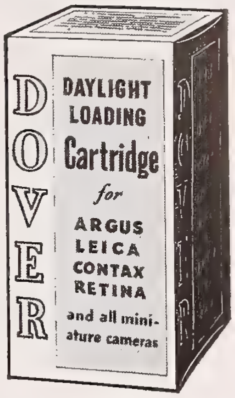

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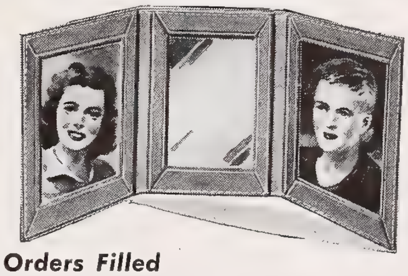

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Serious people are generally stubborn people. The teachers, scientists, doctors and business men, finding Hollywood unsympathetic or evasive, turned to on their own and set to work with 16mm. and 8mm. movies. They knew what they wanted from this convenient and highly serviceable new medium, and they experimented as actively, if not so blithely, as had the amateurs who crowded Art on Hollywood. They came to the Amateur Cinema League with their problems, patient but determined. The men and women who made this new type of film were, for the most part, amateurs whose hobby had become a profession.

The present war has changed the movie picture very radically. The practical film contingent has come into its own definitely. Hollywood has made a fine contribution to the war effort with its entertainment and its theatrical propaganda, but the really significant thing that has happened in films has been the use by government of the very practical kind of movies that Hollywood and the movie art critics considered unimportant before the war. It is quite probable that, if statistics were available, we should discover that 16mm. and 8mm. projections outnumber those of theatrical width film and that more people see them. The training films of the armed services and of other governmental units are the very type of movie product that the practical filmers have been asking for and making for some time.

Practical films have become a part of the "film business," even if they are not a part of the "entertainment business." Whoever writes about the movies today must take them into his consideration. Any discussion of the art of the film that is limited to theatrical movies will be as incomplete as a treatise on literature that deals only with the drama. Again saying it inelegantly, the art of the motion picture has flown the Hollywood coop.

Film critics of the Nineteen Forties must face the solid fact of these practical films, planned, made and used by people who have other ideas in their minds than Art. There is no hostility toward art in the ranks of practical filmers, but art is secondary to these serious men and women who intend to use, and who are using, movies for purposes which they believe to be important. Will the critics wash their hands of the whole business or will they get down to esthetic fundamentals?

The sister art of Architecture has much experience to contribute. The practice of "conditioning space," to reduce architecture to its simplest terms, has gone on for a long time. Shelter, dwellings, assembly halls and storage have been used by man ever since he developed sense enough to "come in out of the rain." But, for many years, Architecture turned up its nose at all but the top crust of space conditioning. If a structure was important enough to deserve Art, the architects provided it. If the construction required was of too utilitarian a nature, or if it was intended for use by those who could not afford Architecture, it just got itself built without the benefit of esthetics.

In the heyday of this architectural snobbery, the greatest effort was sometimes lavished on buildings that had no utilitarian purpose whatever. One is reminded of Aldous Huxley's clergyman, in *Chrome Yellow*, who wanted the war memorial in his village to be built to the glory of God and to be deliberately made totally useless, so that it could glorify with no sideline of serviceability. He elected to have a lych gate, "carved with knops." We have many of these unutilitarian structures in our own time, such as the Washington Monument, the Lincoln Memorial and others in our national capital.

The absurdity of applying Art by Architecture to certain structures, while others were left unendowed with the mystic gift, came, in the Twentieth Century, to be well recognized. We had to live with and in the things we built, and they might as well be sightly as hideous. Architects then developed what they had called "functionalism," by the theory of which the art of architecture concerns itself with the function of the structure as well as with its added decorative and artistic features. Modern architecture admits that this art—probably the oldest of the eight—is to be evaluated first of all by its capacity to endow functional building with innate art, by the very terms of the plan. The older concept which produced so much of what we now contemptuously call "gingerbread" was based upon the theory that the art should be added upon the framework of a casual functional design.

The estheticians of the movies will do well to follow the lead of modern architecture. If they fail to do so, they will be left sitting on a critical Mount Ararat from which the floods of cinematic reality will have receded. Films today are functional, and they are of two broad types—entertaining and practical; art—either with a big or little A—is needed in both. But the art of a practical film is not the same as that of the picture that is designed for entertainment. If "Beauty is truth, truth beauty," then each type will be genuinely artistic if it fulfills its function truthfully and honestly.

The glamor concept of Hollywood movies has confused the clear thinking of many persons who should know better, when they discuss film art. Because Hollywood has found that glamor makes profits in the entertainment business, it does not follow that glamor will make sense in all practical films. Yet we find many otherwise intelligent filmers who will go round Robin Hood's barn to find some way to drag their best copy of Hollywood glamor into films where it not only has no function but where it is a genuine distraction. A great Hollywood producer not long ago solemnly announced that every movie must have glamor. In the name of all common sense, why? If its contents are a bitter pill, good for the patient but repulsive to the palate, they must, obviously, be coated to be swallowed. But there are many persons who watch a projected motion picture for entirely practical purposes, just as they read textbooks. If Blackstone must, in future, be prettied up with a love story and illustrated with "pinup girls," the boys of tomorrow will learn less law and more fiddle faddle.

The makers of many practical films have no more need of glamor than a surgeon has of lace curtains in his operating room. They do have great need of clarity, of proportion and of suitability of sequence to subject. And there is real art in getting these things.

The esthetic bases for the motion picture art of the future must be functional and not absolute. A film must be judged by the success with which it accomplishes its purpose and not upon how much artistic subtlety it provides by means of soft focus, "trick" lighting, oversized closeups and—God save the mark!—"camera angles." If the film calls for these things, to increase its emotional appeal and to make it more entertaining, they should be present. If the picture is straight exposition, the canons by which it must be evaluated are those which govern the criticism of all kinds of exposition, by the written or spoken word or by movies. If critics prefer to ignore this functional aspect of movies, they may claim to be critics of movie dramas, but not of films.

The Army and Navy, with their forthright insistence upon results, have done much to clear the air surrounding movie art—and a great deal of this air has been very hot. Hollywood technicians have been poking their noses under the tent, trying to get glamor into training films, because glamor has been their business and because the public has paid well for it in theatres. But the services have, by and large, insisted that their practical movies shall serve practical ends and not provide opportunities for Hollywood's prettifying. After the war, a large number of men will come back to civilian filming, quite accustomed to making pictures for serious purposes. They will find that education, science and business are ready to use them. From their activities and from the broad gauge critical thinking of writers who realize the functional quality of modern movies will come the film esthetics of the future.

Marine Corps cine technique

[Continued from page 226]

help him, if he has not previously prepared a script on which he can note the data as the picture is made. By data, I mean frame speed at which each scene was taken, lens used (one inch, four inch, etc.), meter reading, aperture used, focus, date and time of day. Types of camera, film and similar facts will be known to amateurs who use them, although, if the editing is to be done elsewhere, these data should also be included.

In talking with the Marine movie filmers, who, as I explained in the previous article, have gone in very heavily for 16mm. film and considerable Kodachrome work, I was impressed with the emphasis they placed on closeups and also on changing position and viewpoint of camera. Then I asked one of them, Technical Sergeant Albert Frank Monteverde, of Los Angeles, who does the 16mm. work, to explain it by telling me just how he had made a recent sequence of the laying of steel matting on an airport under construction.

"All right," he said, "here is what I did:

"First came two or three shots of the rock crusher which was preparing the rock to be laid under the matting. A medium shot was taken of the rock going into a waiting truck, and then an extreme closeup was made of the rock passing the camera for four or five seconds. Then a good distant view was taken of the general scene, about ten or fifteen seconds long.

"And don't leave action suspended in the middle of a scene," Monteverde interrupted himself to say. "Follow the action through, always.

"The next scene was of men leveling off the rock in the truck, and then one of the trucks leaving the crusher.

"The action now transfers to the airstrip, where a medium shot was taken of the truck arriving. Next comes a somewhat closer one, taken from directly back of the truck, as the load of crushed rock was dumped on the runway. With the camera still in this position, the truck pulls away.

"Next comes a grader spreading the rock, with a medium close shot of the blade passing over the rock and smoothing it out. Then follows a sequence of a road roller, starting with a general scene showing the whole roller, then a closeup of the roller pushing down the rock, and after that a few scenes of bulldozers and carryalls at work, to give the general atmosphere of the construction scene.

"Now comes the steel matting—a general view of it first. Then follows each step in its laying, with medium shots and closeups alternating."

Monteverde tried one trick shot which may be of interest. With the camera about a foot and a half off the ground, he took a picture of two men carrying one of the metal strips, which, as you probably know from having seen still pictures or newsreels, has a pattern of small holes, each about three inches across. When the matting was about three feet from the camera, he had the men stop, and the next scene was taken through the holes in the matting, with the runway beyond. He thought that the framing effect would be a good one. The camera for this scene was focused at about twenty five feet.

This, I said, was all very interesting for more or less static scenes, but what did the combat filmers do when the actual landing took place—how were they disposed?

Lieutenant Arthur S. Carter, also of Los Angeles, chief of the photographic unit, explained this one.

One movie man, with a Ciné-Kodak Special 16mm. camera, was assigned to the first regiment to make the landing, and another, equipped with an Eyemo 35mm. for newsreel work, was assigned to another unit which was to go in soon afterward. No filmer was to go in with the very first wave because it was not certain what opposition might develop, and Lieutenant Carter felt that there would be so much confusion that the pictures would be useless.

The actual first wave landing scenes were made from one of the large landing craft which ran head on into the beach, and some excellent scenes were obtained of the Marines wading for about forty feet through water up to their waists, including a good general scene.

Then this filmer went ashore himself, gauging the depth of the water from what he had seen, and holding his camera well above his head, as the water proved to be above his waist. Once on the beach, there was so much firing, smoke and general confusion that the outcome of the few scenes that were taken was in doubt, but, as soon as the troops started filing into the jungle, the cameraman went a short way with them to get the effect.

When the beachhead had been firmly established, the cinematographer switched to another regiment that had the Cape Gloucester airdrome as its objective, and the use of tanks in this move made some good pictures. In areas of tropical *kunai* grass, which is about waist high, some good shots also were obtained.

One of the filmers broke in here:

"You've got to be right at the front or you don't get frontline pictures. But you try to keep sort of out of the way, and, when snipers start in, you must hit the deck and at the same time try

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to get some pictures. One time I dropped like that, I did so right alongside a dead Marine."

Movie amateurs who have sweated over their films can see from this that there is always something worse.

Monteverde interrupted here to say, "When a picture is being taken of a gun in action—one of our guns—always keep back of the muzzle, for the blast alongside and even with it is highly dangerous." Anyway, a better picture is obtained with the whole gun in the foreground.

Another tip, perhaps more useful for amateurs, was to hold the breath while taking shots, and to concentrate on keeping the camera steady. Tripods, as previously explained, are useless in fast moving combat work.

Most of the difficulties the Marine combat filmers have with their cameras under tropical conditions were described in my previous article, but how they got around one of them was not told.

Three of their Eyemos were out of order because of wear and tropical humidity, and the cameramen were in despair until Damien Parer, the famous Australian newsreel cameraman who made the *Kokoda Trail* picture, and who is now with Paramount News, came along. He had an extra Eyemo, and he lent it to them; thus several valuable scenes were saved for the Marine Corps records. Parer, I can personally testify, is always sympathetic with his fellow cameramen, whether they be official and professionals, such as the Marines, or amateurs like myself.

As for classification of scenes, the Marines follow professional practice in using these categories: extra long shot—scenic views; long shot—similar, with something in the foreground; medium long shot—about twenty five to thirty feet; medium shot—full figure shot; medium closeup—from about waist up; closeup—full face; extreme closeup—a hand at work.

And for general filming advice they say this: put a good general scene before the audience, then a closeup and then various angle shots.

You can see it for yourself at any newsreel theatre. Why not sit through five or six shows, study the professional practice and then go out and do likewise?

AVOID DARK NAILS

In black and white closeups of feminine hands, the result will be more pleasing if the subject removes any dark nail stain before the exposure is made. Rich red stains will register dark, and lighter tones will appear to be gray. In similar closeups in color, very dark stains will be unpleasantly accentuated on the screen.

FILMING A SUMMER GROUP

LAND OF MY DREAMS, Joseph J. Harley, ACL, will tell you, is a simple record of fun and friends. As such, it is an attractive piece of Kodachrome, colorful in its camera work, leisurely in its pace (400 feet, 8mm.) and frankly sentimental in its outlook.

Lake Saranac and the Harley summer cottage comprise the land of Joe Harley's dreams, although his myriad friends of ten years' standing play a large part in that Elysium. You see them throughout the film, going about their fishing and boating, picnics and swimming with an infectious zest and good humor. The record is climaxed with a detailed presentation of a grand communal party, at which each of the guests is required to put on some sort of skit or bit of entertainment. The available properties and costumes suggest the themes. There are Hawaiian hulas, an Indian dance, a comedy scarecrow, a baby number and Rastus, The Wizard, doing a series of tricks in which he is generously assisted by the cameraman. A rousing parade in the Spirit of '76 breaks up the show, as dusk begins to fall and the friends gather for a last evening of song around the campfire.

The production, says Mr. Harley, was carefully planned in advance and fully scenarized before a foot of film was shot. Although adverse weather conditions occasionally forced some slight alterations in the plan, it seems likely that only through its guidance was the producer able to complete the picture in eight days of shooting. Music accompanies the film as you see it today, largely as a background. But in certain sections its use also was accurately planned to synchronize with the action.

This is specifically the case in connection with the skits presented at the party. Mr. Harley, who had a pretty good idea of his friends' dramatic capabilities, chose carefully a series of records which would point up the various themes—Hawaiian, Indian, scarecrow and the rest. Each of these records was then timed against a stop watch, so that, when the producer stood ready to record in pictures the action of the several skits, he knew exactly how much footage of each he must expose. To make doubly sure of an accurate synchrony, the same records which Mr. Harley had already selected for later use as background accompaniment to his film were actually played during the course of each dramatic turn. Then, to provide almost a split second starting point for each recording, the producer "faked" cleverly at home a series of closeups of his wife's hand, lowering the pickup arm of the portable phonograph used at the party.

8mm. scenes by Joseph J. Harley, ACL

Frames from an 8mm. vacation picture, "Land of My Dreams"

There is other "faking" in *Land Of My Dreams*, more complicated in its execution but no less effective. As the friends gather around the campfire for a final evening of song, the sequence of melodies is climaxed by a rendition of *There's A Long, Long Trail*, the theme song of the entire film. Here again Mr. Harley set himself the task of working out an accurate synchrony of total picture footage and the playing time of those sections of his theme song which are used. A certain number of general atmosphere scenes (mostly in medium shot) were made actually at the fireside sing fest. Later, both from the dramatic viewpoint and because of the elapsed time demands of his scoring, it seemed necessary to intercut and to elaborate these medium shots with a series of individual portrait closeups.

But the summer holiday was over. The friends had scattered, and the Saranac campfire was a heap of ashes pelted by the autumnal rains. What to do? There were, Mr. Harley realized, some few of the camp crowd who lived in the same general suburban area as did he. Could he get them together for an evening, slip plaid woolen shirts over their city garb and come out of the experiment with a few reasonably usable scenes?

He could, and did. In fact, all the campfire closeups — and there are a pleasingly adequate number — were made on a single fall evening on the front porch of the Harley home. It was a "cinch," once you had it figured out. Seat your characters one at a time on the porch railing, facing in toward the house so that the night sky could serve as a neutral background. Back the camera up just far enough to get a head and shoulders closeup and then place a pair of flood lights slightly to the left and low, at floor level, to simulate the campfire's position. For the dancing flicker of the flames, set up an electric fan so that it blows a number of strips of cloth across the path of your illumination. For the most effective play of shadows, these fluttering ribbons (one inch wide worked well) should be placed as close to the subject as possible, without getting into camera range.

What now about the color values? To get exactly the right ruddy glow of firelight on his subjects' faces, Mr. Harley started out with Type A Kodachrome (since he was shooting under flood lights) and then slipped a filter over the lens. It was, with a shrewd contrariness, the orange filter designed for use with Type A *under daylight*. Employed herewith, it created a wholly convincing flush of ruddy firelight, the dramatic effect of which was heightened still further by exposing at Weston 12 (instead of 9) to block out the background completely.

For a film so essentially sincere in theme and feeling, there is a surprising amount of cinematic skullduggery in *Land Of My Dreams!*

Measuring light for movies

[Continued from page 225]

sure settings would then be the *f/* stop found opposite 1/30th (of a second) on the exposure guide dial. All this procedure assumes that the film speed has been preset on the dial.

The cine type meter, on the other hand, is preset to camera type, film speed and frames a second. The correct *f/* stop for these conditions will then be found opposite the light value, read from the meter. The "camera type" refers to the grouping of cameras into Type A, those having shutter speeds one twenty fifth to one thirty fifth of a second at sixteen frames; and Type B, those having shutter speeds one fortieth to one fifty fifth of a second at sixteen frames. Of course movie cameras are used at frames a second other than sixteen. This change is compensated for on the cine type meter by presetting the dial, but, with the universal type of meter, the resultant change in effective shutter speed must be determined. Let us suppose that we have a camera that has a shutter speed of one thirtieth second at sixteen frames a second, and that the camera can be adjusted to eight, twenty four, thirty two and sixty four frames a second. At eight frames, half as many pictures are being made in the same period of time as that in which sixteen pictures were made when the effective shutter speed was one thirtieth. Therefore, each frame will have twice the exposure for a given *f/* stop. The effective shutter speed will then be one fifteenth second.

Conversely, at thirty two frames, each picture will have one half the exposure that it would have at sixteen frames, because twice as many are made in the one second interval. Therefore, the effective shutter speed at thirty two frames would be one sixtieth. The ratio follows with twenty four frames and one fortieth second and with sixty four frames and 1/120th. In each case, the correct *f/* stop will be found opposite the effective shutter speed on the exposure guide dial.

The second method of using the exposure meter is also just what the name implies. In the Closeup method, the meter is held close to the particular object of interest in the scene, and the light value from that object is used in setting the exposure guide dial.

To make a closeup reading, the meter should be held close to the object, not farther away than the object's smallest dimension. For an object ten by fifteen inches, the meter should be held ten

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inches from it, or closer, but not farther away. Care should be taken not to cast a shadow of the meter on the surface being measured. It might be necessary to hold the meter at an angle to the direction from which the light is coming, to avoid this shadow.

The closeup reading is particularly useful where there is but one object of interest, such as in a movie closeup. An animal held, a portrait or flower pictures can be conveniently and accurately measured by means of the Closeup method.

The Brightness Range method, the third and last in the meter user's repertoire, involves two closeup readings. One is taken of the brightest object in the scene, representing the upper extreme, and the other, of the darkest object, representing the lower extreme. Obviously, the brightest object is the one having the highest light value, and the darkest is that with the lowest light value.

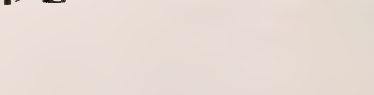
After obtaining these two light values, they are averaged, and the average figure is used to determine the correct *f*/ stop, if a cine meter is used. If the universal type is employed, do not average the values. Rather, set the normal arrow index the same number of blocks from the brightest object value as it is from the darkest. In other words, center the arrow midway between the two extremes.

The advantage of this method is found in the faithfulness of the reproduction. It is the most accurate means of exposing film, and, where accurate exposure and the utilization of the film range to the utmost are essential, this is the method to use.

Let us review the different ways in which a meter can be used:

1. The Camera Position method—meter held at the position of the camera. Particularly suggested for landscapes and distant views where all objects are practically of equal importance.
2. The Closeup method—meter held close to one particular object. Recommended where there is but one object of principal interest.
3. The Brightness Range method—two closeup readings, and the exposure centered midway between. Desirable for most accurate reproduction of the scene, and where the last iota of film range must be used.

Irrespective of which method is used, you should measure every scene. Two different locations may look the same, and your judgment may say that both will require the same exposure. But, instead of your judgment, use the meter. That is why you have it.



Amateur clubs

[Continued from page 230]

Murder Mystery, a feature length drama recently completed by the club. The Parkchester screening is scheduled for Thursday evening, June fifteenth, at 8:00 p.m., in Chester House at 1380 Metropolitan Avenue. Tickets may be had on application to Mr. Kirstein, at 99 Metropolitan Oval, New York City.

Eighth for Trenton Meeting on the late fiftieth anniversary of the first showing of motion pictures by Thomas A. Edison, members and guests of the Trenton (N. J.) Movie Makers gathered recently in the city's Y.M.C.A. for the cine club's eighth annual birthday party. Feature of the evening was the presentation by R. James Foster, ACL, club president, of the first honorary membership to be granted by the group. It went to Randolph Ashton, of Morrisville, Penna., for his outstanding work in the field of wildlife cinematography. Following several musical selections by Mrs. R. Bruce Hatton, Mr. Ashton presented one of his latest productions, *Bird and Animal Life.* J. George Cole, ACL, was in charge of arrangements for the birthday gathering, assisted by George W. Guthrie, ACL, Harold E. Cranmer, ACL, Daniel Kerwin, ACL, and Stephen C. Kovacs. Regular meetings are held in the "Y" Building on the second Friday of each month, except in July and August.

Ra-Cine active *Zoo Album,* by John R. Kibar, ACL, has been announced as first award winner in the late annual contest of the Ra-Cine Club, ACL, in Racine, Wisc., followed in order by *Kid's Night,* by Joseph Stehlik, and *There Was A Little Girl,* by Evelyn Kibar. Lewis P. Rasmussen, ACL, headed a board of judges imported from the neighboring Kenosha Movie Makers Club. At an earlier gathering, held in the city's Franklin Junior High School and attended by numerous members of the Racine Civilian Defense Council and city officials, two civilian defense films were screened. These were *Those Who Serve,* produced by William W. Vincent, jr., ACL, in Kenosha, and a straightforward record film of Racine activities, by Mr. Kibar.

Gray in Hartford Concluding a spring series of one man screenings by outstanding movie makers, members of the Hartford Cinema Club, in Connecticut, were host recently to Ralph E. Gray, ACL, of Mexico City. Mr. Gray presented his Ten Best award winner, *Paricutin,* and a feature length study of Mexico's folkways, *Mexican Meanderings.* Personal filmers precedent to Mr. Gray on this series have been the League's vicepresident, John V. Hansen, ACL; Frank E. Gunnell, FACL, of Staten Island, N. Y., and Robert P. Kehoe, FACL, of New York City.

Guests in Milwaukee Members of the Kenosha Movie Makers Club, in Wisconsin, have returned the recent visit of the Amateur Movie Society of Milwaukee, ACL, by journeying to that city and presenting a program of their award winning films. These included *Honey Harvest,* by William W. Vincent, jr., ACL; *Lure of the North,* by Lewis P. Rasmussen, ACL; *Summer Fantasy,* by Eldon Voelz. The AMS, under the leadership of Joe Hoffman, has staged another cine quiz, with Helen Schneider, ACL, crowned as the winner. Jules Fulop, ACL, Robert E. Lees, ACL, and Martha Rosche, ACL, were the current victims.

Buffalo ballots New officers have been elected and announced by the Niagara Cinema League, ACL, in Buffalo, as follows: Kenneth Hadley, president; Ray Forden, vicepresident; Harold Todd, treasurer; Polly Miller, secretary. E. J. Gensler served as chairman of the nominating committee. Mr. Todd is the winner of the club's recent annual contest with *Niagara, The Wonder River,* followed by Mr. Gensler with *Our Vacation at Wasaga.* Other entries in the contest were *Jenny and The Wolf,* by Miss Miller; *Parade of the Seasons,* by Mr. Hadley; *Our Picnic,* by John Benke.

Fifth in Rockford Members and guests of the Rockford (Ill.) Movie Makers, ACL, gathered recently in the Blue Room of the city's Hotel Faust for the club's Fifth Annual Banquet. Guest of honor for the occasion was Guy A. Bingham, who presented *A Flying Trip To Guatemala and Yucatan,* a 2000 foot Kodachrome record of an air cruise to these Central American regions. New officers for the club's sixth year are Nick Brewer, ACL, president; Harry Eggert, ACL, first vicepresident; Paul Dahlman, second vicepresident; O. O. Smith, treasurer; Elsie Wanfalt, ACL, secretary. Mr. Dahlman will serve as sound director, with Algot Peterson, ACL, as projectionist and Walter Diercks as chairman of the contest committee. Hazel V. Nelson, ACL, has been appointed editor of the *Rockford Movie Makers Bulletin.*

Plans for Westwood The production in meeting of a sound motion picture, an annual contest in November and the staging of the third annual Gadget Ex-

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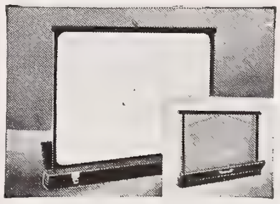

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Youth in Crisis, 2 reels, 800 feet, 16mm. sound on film, black and white, running 20 minutes; produced by The March of Time.

Offered to: groups (service charge, one dollar).

Available from: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York 17, N. Y.; 19 South LaSalle Street, Chicago 3, Ill.; 351 Turk Street, San Francisco 2, Calif.; 1700 Patterson Avenue, Dallas 1, Texas.

Youth in Crisis is The March of Time's portrayal of present day problems brought on by wartime uncertainties and changes in our way of living. Sound methods of solution by intelligent community study and action are shown, stressing the need for society or the home to provide young people with security and recognition.

The United States Coast Guard Academy, 1 reel, running 19 minutes, 16mm. sound on film, Kodachrome; produced by the U. S. Coast Guard Motion Picture Unit.

Offered to: groups.

Available from: Chief, Public Relations Division, U. S. Coast Guard Headquarters, Washington, D. C.

The United States Coast Guard Academy tells the story of the schooling and training given to cadets at their Academy in New London, Conn. The three year course equips young men to become officers in the service and provides them with a Bachelor of Science degree upon graduation. The Coast Guard's vital rôle in both peace and war time is emphasized with scenes of numerous duties performed on land, at sea and in the air.

Sugar, 1100 feet, 16mm. sound on film, Kodachrome; produced for the United States Beet Sugar Association by Business Films.

Offered to: groups of more than 200 persons.

Available from: Business Films, 1124 Ninth Street, N.W., Washington 1, D.C.

Sugar, opening with an explanation of the shortage in that commodity, relates how our internal supplies were utilized to meet the demand. Most of the film is devoted to the production of sugar, with scenes of the processes entailed, such as juice extraction, filtration, crystallization, purification and boiling. A sequence in animation illustrates the growth of the sugar beet, which is raised in nineteen States from Ohio to California.

Know Your Ally Britain, two 1200 foot reels, 16mm. sound on film, black and white, running 42 minutes; produced by the United States Army Special Services Division.

Offered to: groups (service charge $1.50, based on charges for 5 small reels).

Available from: Film Division, British Information Services, 30 Rockefeller Plaza, New York 20, N.Y., and in twenty two other cities.

Know Your Ally Britain, the first in a series describing the members of the United Nations, explains what British life is like in wartime. Interesting material for comparisons in our ways of living is provided by scenes of Britain's factories, rationing and drafting of men and women. The release shows what a "blitz" means and the part that England plays in the war's battles.

Quail Awing, 1 reel, 16mm. Kodachrome, silent, running 15 minutes; produced by Western Cartridge Company.

Offered to: groups.

Available from: Advertising Department, Western Cartridge Company, East Alton, Ill.

Quail Awing takes us afield with hunters and dogs as they find the right place for their quest of quail. Tense scenes follow of splendid "points" and "backing," with slow motion sequences picturing the birds rising to the hunters' guns. The end of the day's sport finds the huntsmen with full bags of game, reward for patience and skill.

Manpower, Music and Morale, 1 reel, 16mm. sound on film, black and white, running 18 minutes; produced by Radio Corporation of America.

Offered to: industrial groups.

Available from: Industrial Music Division of RCA, Building 5-7, Camden, N. J.

Manpower, Music and Morale portrays the uses and accomplishments of music in industry, stressing the important part played by scientifically planned programs in modern war plants. The film shows the beneficial effect of music on factory workers.

position are among the plans already announced by Edward A. Franke, ACL, newly appointed program chairman of the Westwood Movie Makers, in San Francisco. Officers for the current year, installed at a dinner in the city's Town House, include Don Campbell, president; Edna Spree, vicepresident; Joe Pissot, secretary; Edna Allen, treasurer.

K. C. producing Almost the entire membership of the Kansas City (Mo.) Amateur Movie Makers is taking part in the production of *Capping The Climax*, a scenario published in a late number of Movie Makers. Gale H. Curtright, ACL, is general director of the project, assisted by John Sherard with lighting, Walter Jennings, ACL, with properties and Mrs. William Staples as script clerk. Part players in the production include William Staples, ACL, Dr. H. R. Toub, Clare Turney, Mrs. Ben Barnhart, ACL, Dudley Russell, ACL, and Mrs. Clare Turney. No less than eleven different cameramen are shooting their individual versions of the story.

"Gadgets" in Syracuse A 16mm. continuous printer for silent and sound film, produced by Nelson Peters, and an 8mm. continuous printer, made from an 8mm. projector by Ned Olney, topped the list of "gadgets" brought to light on a recent Gadget Night program staged by the Syracuse (N. Y.) Movie Makers Association. Late films seen on the club's screen have included *You Can't Win*, from the Indianapolis Amateur Movie Club; *A Day at the Thousand Islands*, *North Lake in Winter* and *The Life at North Lake*, by Lisle Conway; *Let Us Remember*, by Walter Gilcher, ACL. Mr. Conway also demonstrated some experiments, reported as reasonably successful, in tinting and toning old Kodachrome footage in which some of the original colors had faded.

OWI gets Loan "shorts"

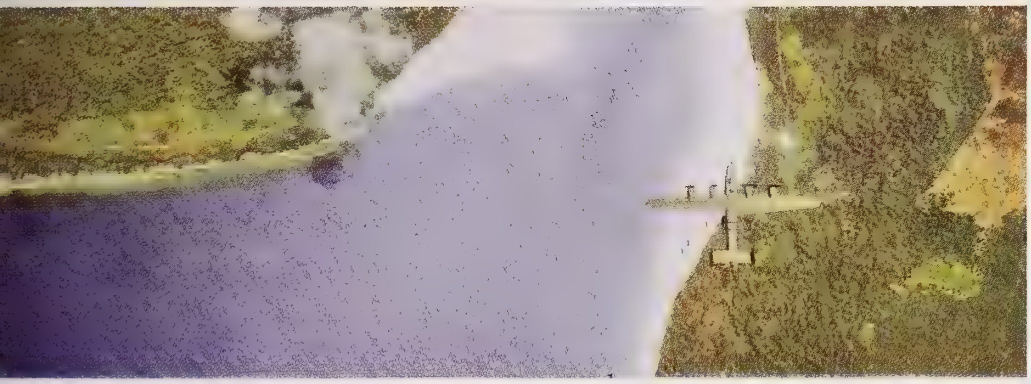
Another evidence of the importance of 16mm. films in the plans of the United States government comes in the announcement from C. R. Reagan, head of the Non Theatrical Division, Bureau of Motion Pictures of the United States Office of War Information, that the 16mm. non theatrical distribution system over which he presides will be used by the War Department and the Treasury Department in making available for showing all over the country the War Department-Treasury Department Fifth War Loan short subjects. These releases have a special trailer containing a message from General Dwight D. Eisenhower, USA, Allied commander.

"Goodbye Guesswork"

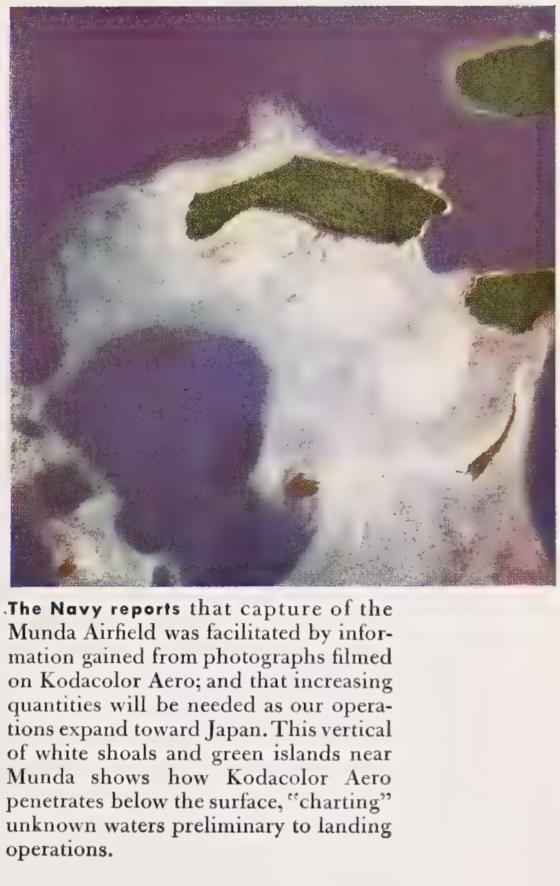
Before our fighting men advance, aerial photographs help point the way—where to shell . . . to bomb . . . to land. This picture was made while bombing the Japs on Wake Island.

As shown in the more detailed illustrations below, made near Buka and Munda Airfields, colors themselves are so important that much photographic reconnaissance is in full color—using Kodacolor Aero Reversal Film.

Official U.S. Navy Photographs



You're 4 Miles up in a Navy plane, shooting down through a telephoto lens at an Army bomber laying its eggs near Jap-held Buka Airfield, north of Bougainville. Notice the details—even the bombs in the air below the plane's left wing—in this Kodacolor Aero vertical.



The Navy reports that capture of the Munda Airfield was facilitated by information gained from photographs filmed on Kodacolor Aero; and that increasing quantities will be needed as our operations expand toward Japan. This vertical of white shoals and green islands near Munda shows how Kodacolor Aero penetrates below the surface, "charting" unknown waters preliminary to landing operations.

Kodak's new color aerial film answers a lot of military questions

Because of its pioneer research in color photography—research that had produced Kodachrome Film, and had Kodacolor Roll Film well under way—Kodak was "ready to go" when asked by the armed forces, before the war, for a new aerial film . . .

. . . a *full-color* aerial film which could be processed in the field

. . . would have haze-penetrating contrast

. . . and with speed and sensitivity enough for use in modern military airplanes.

Kodak met these specifications—and more—with Kodacolor Aero Reversal Film. It is entirely new; the fastest color film by far; rapidly processed in the field. The Kodacolor Aero shots shown here only begin to suggest its military importance . . .

Just as earlier research contributed to Kodacolor Aero Reversal, the additional knowledge gained, in turn, helped to perfect Kodacolor Roll Film—for full-color snapshots with ordinary cameras. You may occasionally get a roll—though it's still scarce—and see what these color accomplishments mean to you.

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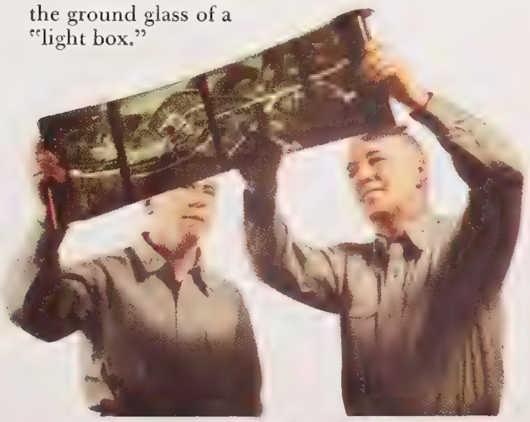
Officers Checking "The Lay of the Land," as shown on Kodacolor Aero Reversal Film. More detailed examination is made over the ground glass of a "light box."



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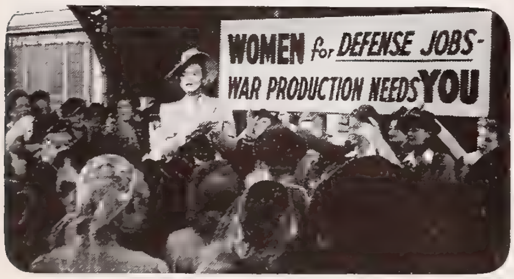

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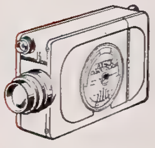

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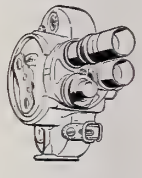
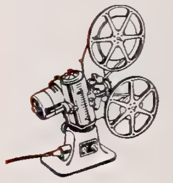


Filmo 70 DA 16mm. Camera



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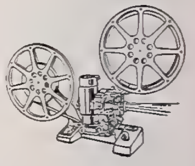
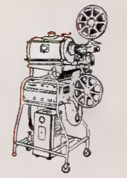
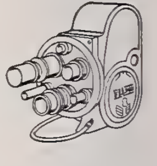


Filmo Showmaster 16mm. Projector



Filmoarc 16mm. Sound or Silent Projector



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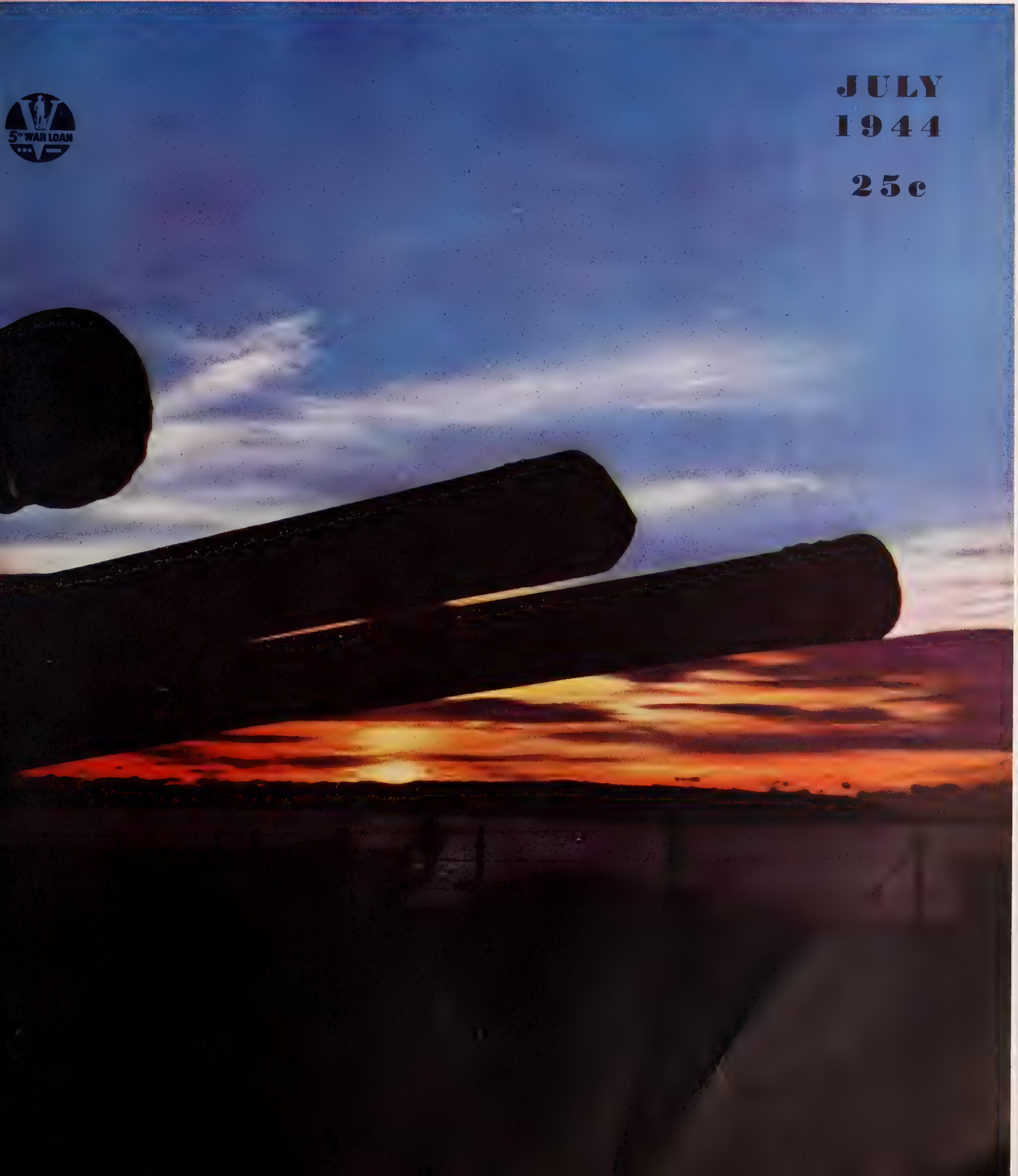

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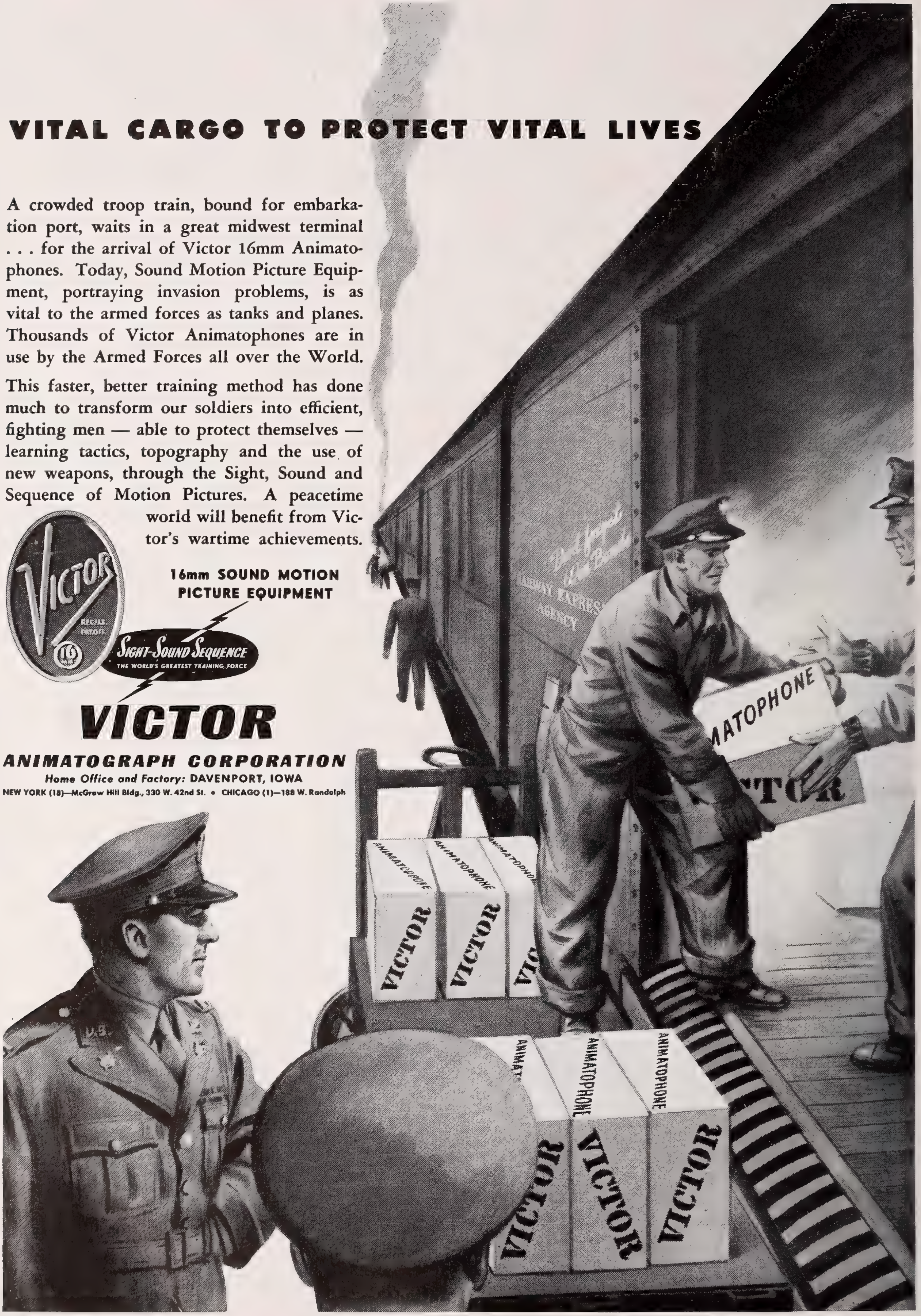
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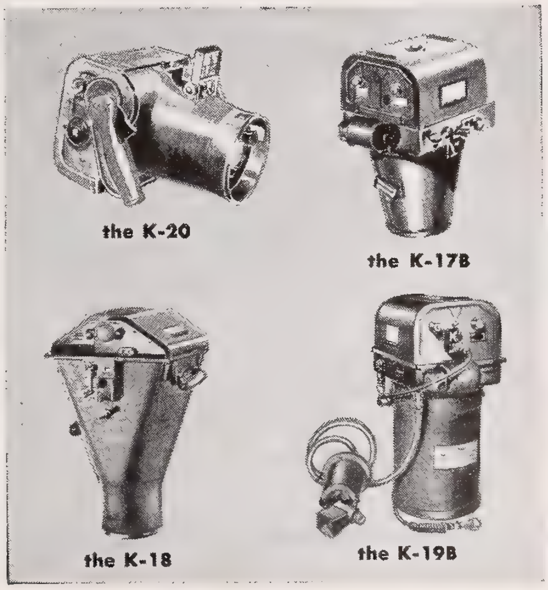

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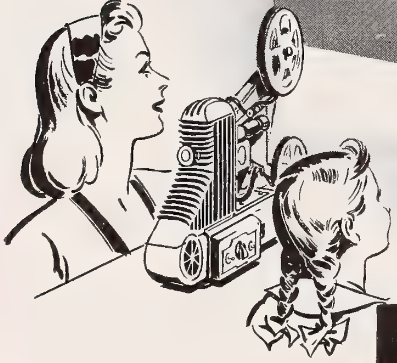

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MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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WASHINGTON FILM NEWS

WILLIAM M. NELSON

16MM. SELLS BONDS

The largest mobilization of 16mm. distribution facilities in the history of movies got under way last month, when the Office of War Information and the Treasury Department joined forces in behalf of the Fifth War Loan.

Ammunition for the joint effort consists of three "shorts," compiled and edited exclusively for 16mm. distribution, from Army combat footage. The purpose of the short subjects is to show that war is costly—both in lives and equipment. It is hoped that audiences will be impressed by the fact that the men who are fighting are giving everything they have to assure victory, and that those who see the films will be moved to lend something of what they have to achieve the same end.

These 16mm. combat "shorts" are: (1) *Report From the Beachhead* (16 minutes, showing the fighting and casualties involved in securing the Anzio beachhead); (2) *What Makes a Battle* (16 minutes, emphasizing the coordination between the various fighting arms that was necessary to make the Battle of the Marshall Islands a success); (3) *Report from the AAF* (10 minutes of AAF activities in France, Germany and New Guinea). Each film has a short trailer statement by General Dwight D. Eisenhower, emphasizing the need for backing the attack.

Significant in the Treasury-OWI campaign is the demonstration of the fact that the professional, 16mm., film producing industry, from producer to projectionist, is a unified body that can be mobilized in a very short time. In the last days of May, a "16mm. Fifth War Loan Committee" was formed, consisting of a few dozen of that industry's top ranking members. With some five weeks to do its job, the committee swung into action, and we hear at this writing that the 16mm. screenings *are* selling bonds.

Distribution of the war bond "shorts" differs from OWI's distribution of other war subjects, in that it is much wider and more comprehensive. *All* types of 16mm. distribution are being represented, such as individual sound projector owners, independent distributors, public and private school projection facilities, university extension film libraries, in addition to OWI's regular distributors. Bookings of the "shorts" are made from a viewpoint of largest audience and most effectiveness, and thousands of people see them daily.

Promotion of this nation wide 16mm. effort was planned in advance, and it is intelligent and well designed. The Treasury's War Finance Division notified every one of its State and local committees of distributors in its area. One hundred thousand copies of material addressed to "all 16mm. projector owners in America" were mailed.

If the present campaign is successful, the 16mm. Committee will undoubtedly continue to function in future bond selling campaigns. And success in this and subsequent efforts may well have its effect on post war 16mm. plans. For the question of "who's going to see it?" has long been a stumbling block for many a potential 16mm. movie. If bond sales directly attributable to the 16mm. showings indicate that there *is* a very wide 16mm. audience that will not only be reached but that can also be *persuaded* by 16mm. movies, post war possibilities are almost unlimited.

* * * *

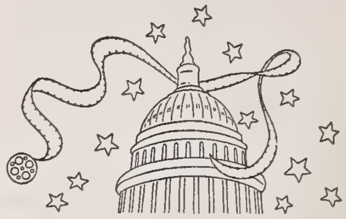
GRIERSON SPEAKS

A group of Washington film workers, who meet weekly to eat and listen to high powered shop talk from fellow members of their craft, last month had a distinguished visitor. John Grierson, Canadian Film Commissioner, dropped in to deliver the first luncheon speech that we, personally, have ever stopped eating to hear.

Grierson is a short, two fisted, brilliant and ruggedly competent gentleman who has proved that the fact film has a useful place in government, and that films, dealing with the social, sociological, economic and cultural problems of a community and a nation, can make those problems alive for, and comprehensible to, an audience. To date (with the exception of teaching and training films, serving special fields) no one has ever been able to make this same point broadly effective for the government of the United States.

In the early Nineteen Thirties, when legions of people were talking and writing long haired books about fact films ("documentary," they unfortunately came to be called at that time), Grierson was *making* such films in Great Britain, and making them do a job. He was successfully persuading public utilities to sponsor (without direct advertising content in the films!) movies dealing with such topics as slum clearance, nutrition and public education. And the films were so good that theatres actually wanted to show them without being urged to do so!

In Canada, some three years ago, Grierson set up the National Film Board, which represents all interests of government. Operating on the theory that movies should come "from the bottom up," he has made several hundred films geared to the basic needs of the people. Instead of hatching subjects for production out of thin air, Grierson and his organization have gone to specialized groups like trade unions, women's organizations, agricultural cooperatives and forestry associations, to discover what the needs and problems of such groups were, so that films might be made to fit and to solve them. In short, distribution—in this sense the *need* for a film—determined production; this somewhat obvious precept has been almost universally ignored (again excepting teaching films) by government film enterprises in this country, where too many pictures have been made first and peddled for distribution later.



Cautioning against "art" as a requisite of fact films, Grierson indicated that, when a good film is made to fill a specific need, "art" almost inevitably follows as a by product. He startled his audience somewhat by stating that Canada's approach to the making of government films was to determine the number of films that could be made for a given amount of money—not how terrific a picture could be made for the sum in hand.

Grierson, the success of whose film operation in Canada is indicated by the very simple fact that it works, speaks modestly and with an almost derogatory humor about his own accomplishments. The facts belie this attitude. Canada, whose population is about one twelfth that of the United States, now has working, under Mr. Grierson's capable direction, a $2,500,000 (annual) government film enterprise that is producing and distributing films for public enlightenment and education, and that is demonstrating daily that the films are doing successfully the job they are supposed to do.

When Commissioner Grierson's speech ended, we ran into an OWI Motion Picture Bureau official who told us, in a voice shaking with gratitude, that it looked as if Congress was about to appropriate $50,000 for his outfit (the only overall movie operation presently serving the United States Government). We went out into the street suddenly wishing we hadn't eaten the creamed chicken after all. It was beginning to sit very poorly.

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The HIRAM PERCY MAXIM MEMORIAL AWARD OF $100, OR PLACE IN THE TEN BEST OF 1944

The Hiram Percy Maxim Award is offered for the best picture in the General Class of Movie Makers annual selection of the Ten Best Non Theatrical Films. It carries with it a replica, in miniature,* of the Hiram Percy Maxim Memorial (to be given after the war ends) and a cash prize of $100.

Every movie maker in the United States has a chance to win this award, the highest recognition offered to amateur filmers. To try for it, all you have to do is to submit a film for consideration.

The judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity and movie imagination are deciding factors, no matter whether the picture be long or short, black and white or color.

Don't miss your chance at the 1944 Ten Best and the Hiram Percy Maxim Award!

Movie Makers Ten Best Non Theatrical Films of 1944 is the oldest annual selection of outstanding amateur movies in the world.

The Ten Best are chosen by the staff of Movie Makers from all the films seen by them during the year. All films sent to the League for review by its members are considered for the Ten Best. However, the selection is not limited to League members, and any movie maker resident in the United States or its possessions can send entries.

League members' films sent for review earlier in the year, and subsequently edited, titled or otherwise improved, should be submitted again for final consideration.

In the Ten Best selections this year, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Glass (films for which the maker did not receive compensation from a client). The Hiram Percy Maxim Award is given to the maker of the picture that the staff of Movie Makers considers as the best all around film of the eight that place in the General Class of the Ten Best.

Rules governing the selection of MOVIE MAKERS Ten Best Non Theatrical Films and the Hiram Percy Maxim Award.

1. Five o'clock, October 16, is the deadline. All films to be considered for 1944 Ten Best and the Maxim Award must reach Movie Makers office, at 420 Lexington Avenue, New York 17, N. Y., before that time.
2. In the Ten Best, eight places are allotted to the General Class (films for which the maker *did not* receive compensation from a client) and two places are allotted to the Special Class (films for which the maker *did* receive compensation from a client).
3. The winner of the Hiram Percy Maxim Award is chosen from among the pictures placing in the General Class.
4. To classify entries, the certificate at right must be provided for each film that is to be considered in the final selection. After October 16, when the Ten Best is closed to new entries, a tentative selection will be made by the staff of Movie Makers for Ten Best. Any films that are not already accompanied by certificates must be provided with these, and this must be accomplished by November 6, 1944, before five o'clock.
5. The General Class of the Ten Best is open to films of any width, black and white or color, silent or sound, except that 35mm. inflammable film cannot be received.
6. The Special Class of the Ten Best is open only to films originally produced on substandard stock (16mm. and smaller widths).
7. Because of war conditions, entries cannot be received this year from filmers who ship them to Movie Makers from outside the United States or its possessions.
8. Phonograph records can be submitted with films, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the changes. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Musical and narrative accompaniments will be judged on their own merits.
9. No Officer or Director of the Amateur Cinema League and no staff member of the League or its magazine is eligible to compete in the Ten Best or to receive the Maxim Award.
10. Films will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 1, because of the last minute rush.
11. Selection of the Ten Best Non Theatrical Films, the Honorable Mentions and the Hiram Percy Maxim Award will be made by the editorial staff of Movie Makers, and the judges will decline to discuss their decisions, after they are made.
12. The competition for placement in Movie Makers Ten Best Non Theatrical Films of 1944 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody in the United States or its possessions, subject to the provisions of these rules.

HIRAM
PERCY
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MEMORIAL

Send the Certificate Below With Each Film That You Submit to
MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y

Place................................

Date................................

I, ...(name)

certify that:

1. I have received compensation from a client for

2. I have not received compensation from a client for, and will not receive compensation, sell or rent prior to December 1, 1944,

a motion picture made by me entitled: ....

....(name of film)

(signature)................................

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*Because of the shortage of critical metals, it is impossible to secure, during the war, material from which to have the replicas prepared. Therefore, delivery of the replicas of the Hiram Percy Maxim Memorial must wait until critical metals are again available. Replicas will be made and delivered to those who win them, at the earliest possible moment.

RESPONSIBILITY

IT DOES not take very much discernment to see that movies made for use outside theatres are likely to have larger audiences, in the total, than those that will in the years to come see theatrical pictures. Entertainment films no longer constitute the motion picture majority. The resulting readjustment of emphasis must bring with it a high sense of responsibility in the general movie field.

The theatrical film industry has set an admirable example in its realization of responsibility and its moves to carry that responsibility out. The establishment of Motion Picture Producers and Distributors of America—the Hays Office, as it is generally called—was an important step in industrial self discipline. The production code which Mr. Hays and his associates evolved has served well, in spite of the sarcastic comments that have been made about it. If it had done nothing else, it would have justified itself fully as public evidence of intention on the part of theatrical producers to keep their dramatic doorsteps clean.

As more films are made for use outside theatres and as more producers undertake them, it would be unfortunate if those movie makers should fail to understand the meaning of the experience of theatrical film producing companies. Hollywood found by trial and error that expression must be controlled by ethics, just as other forms of entertainment discovered it in the past. Freedom of expression must also mean responsibility for expression. This principle has been written into legal practice, and courts punish libel and slander. All was not chaos before Mr. Hays came and all has not been perfect since he undertook his difficult task. But, under his leadership, a great industry has come to accept as a matter of course the thought that motion picture producers shall set limits to their own actions. The exception to this common practice exists, but it is definitely an exception.

If makers of films for general use take no heed to Hollywood's experience and if the exuberance of their creative and experimental adventures is not disciplined by a real sense of social responsibility, narrow minded censorship will with considerable justice demand control over films that are not intended for theatrical showings.

General film making is an unorganized industry. Happily, most producers in it have operated according to a high sense of ethics, both in what they turn out and in the way in which they carry on their business. If their enterprises remain in the hands of the present managers and if newcomers will accept the existing ethics, this new industry will make its contribution decently and constructively. Amateurs have pointed the way by the wholly clean character of their movie making. Education, science and industry have set high standards. If this level of responsibility should be lowered, trouble will lie ahead. Those of us who have been pioneers in general filming should be the watchdogs of the future.

ACL

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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STEPHEN F. VOORHEES, *President*	New York City
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Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.

420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A.

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays

Simplified Vacations

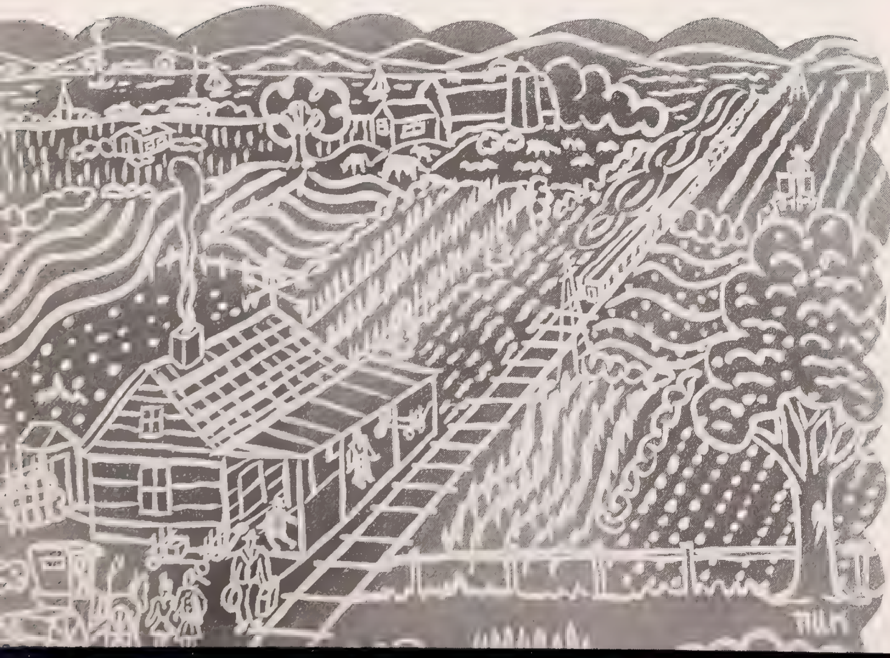
What to film in a wartime summer

JAMES W. MOORE, ACL

Courtesy Ansco

THIS year, perhaps more than ever before, you will want every foot of your vacation filming to count. Some sort of production plan is needed, and this, under six main headings, is what we shall try to present herewith. Essentially, it is a formula for recording the highlights of your holiday, whether your vacation is in the mountains, on the shore or at a nearby lake. It contemplates the production of six or more major sequences which, in your later editing, may be joined together by adequate subtitles. Like any formula, it will be stated in general terms. It will be up to you to fill in the equation with specific values.

INTRODUCTION. Get your film off to a fast start by a brief introduction with short scenes. There is no need, these days, to begin as far back on the vacation trail as poring over travel folders, packing bags, getting the car "gassed up"(!) and other familiar phases of more leisured living. In our plan, we see the picture opening with a series of scenes of one's arrival close to the vacation spot. A rural railway station (shown in the sketch below) would be an excellent beginning. A closeup of a sign post pointing the way to Lake Wannawiki, followed by scenes of arrival, would be another. The feeling to shoot for in any introduction is one of excitement and anticipation.



SETTING AND PERSONNEL. In our second sequence, the formula calls for a series of scenes establishing the physical setting of the vacation spot, intermingled with near shots and closeups of the vacation party. Get your setting sketched in first, moving from long shots of the lakeside cottage to near shots of the front porch or yard. From this locale it is a natural transition to picture each of the persons with you on the holiday. Take them one at a time and present them in casual, characteristic activities — Mother shelling peas, Dad chopping a supply of firewood, Bobby playing with the dog or Alice setting up a hammock under the trees. The charming girl at the RFD mailbox (shown below) is an excellent example of this casual introductory portraiture.

VACATION ACTIVITIES. We are now ready to get on with the real body of the film. We have a brief introduction, we have established the setting and identified the personnel. What, now, goes on? By the heading, *Vacation Activities,* we refer specifically to all those things you will be doing on your own — for amusement, for exercise or for relaxation. In the mountains there would be hiking, nature study or perhaps a picnic to the nearby rocky

Harold M. Lambert from Frederic Lewis

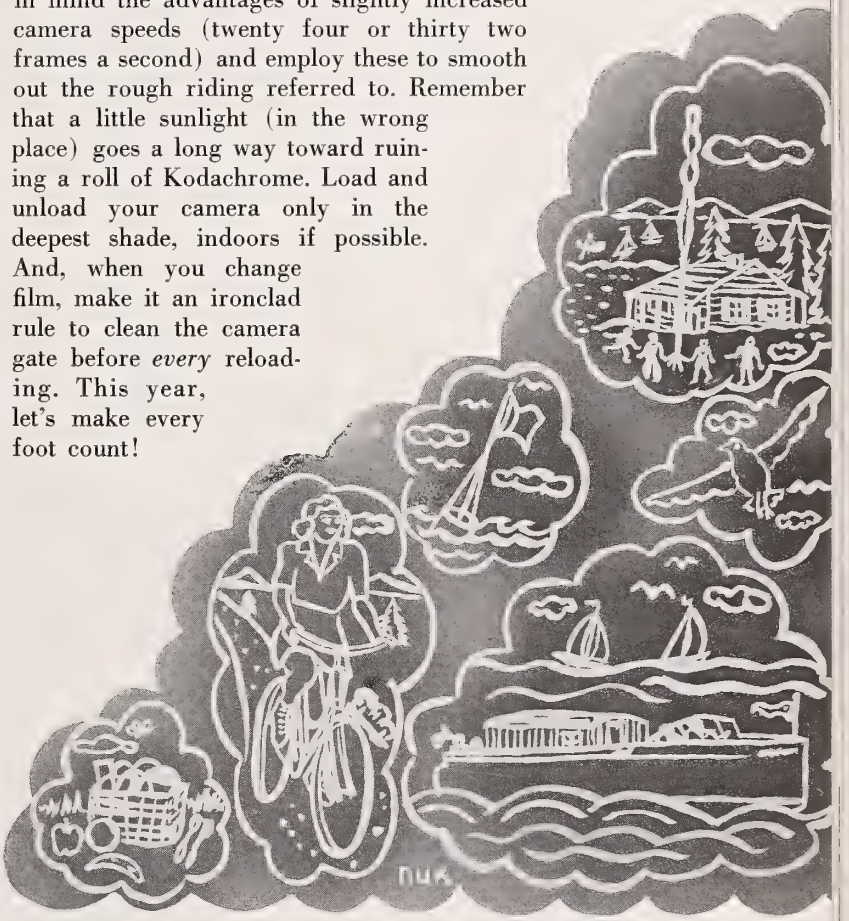
stream. At the lakeside you might be fishing, swimming, boating or canoeing, while at the shore one shares these bright hours between a trip across the dunes or a late afternoon session of digging clams. There will be several sequences under this one heading, each of them of major interest in the film's story. Plan them carefully, keeping in mind the importance of human activity, a smooth flow of changing camera positions and, above all, plenty of closeups. The intent youngster with his model sailboat (shown on the opposite page) is a good scene from one such sequence.

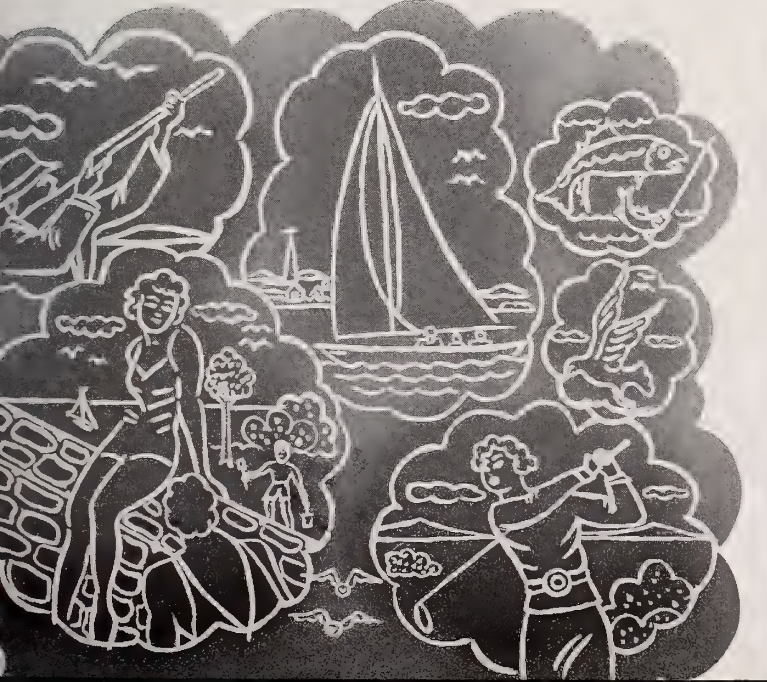
LOCAL ACTIVITIES. There are few vacation spots where you are unlikely to find some local, indigenous activities which seem to call out to your camera. In the many holiday films we have seen, there come to mind charming and colorful sequences on Florida sponge fishing, Canadian wood carving, Maine lobstering and Wisconsin dairy farming. These, and many others, have enlivened the vacation footage in which they appear. They carry with them the essentially local color of the place. They have a ring of honesty and simplicity that is refreshing. And, above all, they are full of action and human interest. The peaceful scene of haying at your lower right might be a medium shot in this kind of local study.

SPECIAL EVENTS. Although you cannot always count on them, it is not uncommon for one's vacation period to be enlivened with some elaborate and rather special event. We have here in mind such occasions as a formal Fourth of July celebration, a full scale race meeting among the local yachtsmen, a bathing beauty contest or a community clambake. Special events like these are colorful in the extreme, full of dynamic beauty and among the best of good cine subjects. Being special in occasion, they are climactic in their interest, leading naturally to the close of the vacation record.

CONCLUSION. All too often an otherwise excellent vacation picture falls off at the end through an ineffective (or non existent) conclusion. Plan now to avoid this pitfall in your summer's filming. There are plenty of possibilities—a last campfire or wiener roast, a farewell stroll along the lakeside or simply a series of varied scenes reminiscent of what has been shown before. This latter ending, known in the trade as the "recap" conclusion (for recapitulation) is perhaps the easiest and most effective of them all. In its finest form, it progresses in a series of slow dissolves from one symbolic scene to the next. In such a presentation there is no alternative method but to plan this sequence in advance and shoot it specifically to order. Where this procedure is impossible or unfeasible, almost as smooth an effect may be obtained by a careful editing of selected scenes from your regular footage. With this method, arrange to have your shortest scenes first and to build toward the closing shot through longer and quieter views.

Finally, in closing, here are a few general cautions or suggestions. Plan this year to use your tripod on *every* shot, even (if not especially) from such unsteady camera mounts as a moving car or a tossing boat, which you are likely to encounter on the usual vacation. Keep in mind the advantages of slightly increased camera speeds (twenty four or thirty two frames a second) and employ these to smooth out the rough riding referred to. Remember that a little sunlight (in the wrong place) goes a long way toward ruining a roll of Kodachrome. Load and unload your camera only in the deepest shade, indoors if possible. And, when you change film, make it an ironclad rule to clean the camera gate before *every* reloading. This year, let's make every foot count!





Mac C. Gramlich

A Picnic at Home

A film tale of rations and gardens

GEORGE MESAROS, ACL

"WHAT sort of picture should I make now?" This question confronts every movie maker who has placed in the Ten Best. Once recognition is won in a national contest, it is expected that each succeeding effort in picture making will be of the same or of higher caliber compared to that which was awarded such high distinction.

This was the handicap under which my 1943 effort was conceived. *Back to the Soil,* included in MOVIE MAKERS 1942 Ten Best, described activities and results of our victory gardening in that year. With further rationing of film, food and gasoline, our garden seemed all the more to be the necessary diversion for the summer at home. That was it! The idea seemed to spring from nowhere. Rationing and gardening! A story!

I had not, until now, ever prepared a story script, but it seemed to be more necessary than ever. Ideas, when they were required, seemed never to come, but the scenario gradually and painfully took form. The story that I was preparing required the cooperation of the family, and the assistance of Mrs. Mesaros, in the preparation as well as in the final phases, was sufficient encouragement to produce a fine picture.

The story of *Pointless Foray* begins on the lawn, where the family is quietly enjoying Sunday afternoon. A telephone summons brings the news that they are to have visitors. The problem of how to provide a supper for them is then presented. Mother has no ration points; but Father has a few, and he goes down the avenue, determined to do something about it. The two girls have different ideas—one gathers enough vegetables from the garden to provide a tasty supper; the other goes to the water's edge to catch some fish. After an adventure with a chicken, the meal is prepared in great detail. The visitors arrive, enjoy the sports of lawn games and dances, have supper and go, before Father gets back with both arms full of "fixings." Father's face is a sight to behold when he finds that the party is over and that his foraging expedition was wholly unnecessary.

The filming was done near Long Beach during the summer season when the sunlight is at its best for Kodachrome results. All the scenes were set up and the action rehearsed for, it seemed, hours on end, before the take. The exposures were measured with a light meter, and, of course, a tripod assisted in getting very steady and sharp pictures. But mistakes were made and some scenes had to be discarded, making it necessary to refilm them.

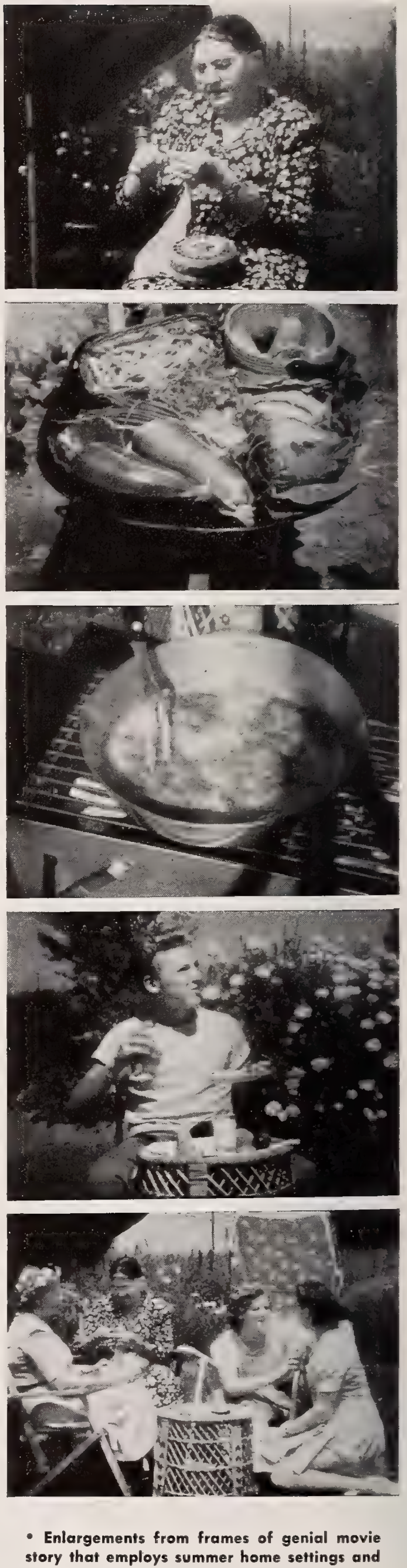
On three separate weekends, it was necessary to shoot the fishing scenes. And those fish just would not keep fresh from one week to the next. The neighbors began to expect fish for dinner after every filming session that they witnessed!

The chicken scene was another one full of anguish and excitement. In the picture, one of the girls tries to catch the chicken by the neck after offering a worm from her bait can. But the chicken would not give us any cooperation. After several hours of trying to get the chicken and the girl in the frame of the viewfinder, the fowl escaped. And what a chase ensued through the streets of Long Beach! The actresses and cameraman were exhausted after the pursuit, and the bird was tied up. Then the chicken began to strut, and it performed exactly as we had anticipated. The scene was shot, but the actress was more exhausted than the pictures show.

Since there were no wooden picket fences in town, one had to be constructed, so that the actress could climb over it to get the chicken. After being chased from her prey, she climbs back again, tearing her overalls on a nail. Since there was only one pair of overalls, we had to calculate carefully that the garment would catch on the nail and tear only once, and that the accident should

[Continued on page 281]

16mm. scenes by George Mesaros, ACL



• **Enlargements from frames of genial movie story that employs summer home settings and problem of ration points as its theme.**

FACL 1944

Underwood & Underwood
JOHN V. HANSEN, FACL

FREDERICK G. BEACH, FACL

Cullen Photo Co.
E. DE A. PARTRIDGE, FACL

The ACL adds six Fellows to the League's honor roll

THE Amateur Cinema League presents its fourth group of Fellows who were elected to this honor at the Eighteenth Annual Meeting of its Board of Directors this year. The previous annual increment of five was increased in 1944 by one.

The Fellowship of the League, created in 1940, was given in 1941 to five members, leading all of whom is the name of Hiram Percy Maxim, FACL, the late Founder of the League, to whom the first and a perpetual Fellowship was awarded posthumously. The Fellowship award is made annually at the pleasure of the Board of Directors upon the recommendation of the Executive Committee of the League. It is essential that a Fellow be a member of the League, and the honor is coterminous with membership, save in the one instance of Mr. Maxim. No Fellowship fees or dues are charged, other than the annual membership fee, which is the same as that paid by all League members. Fellows are entitled to use the letters FACL after their names.

Fellowship is given to League members who have served the cause of non theatrical movie making with distinction, whether they are actual movie makers or not. The qualifications for election are determined by the Board of Directors. With the 1944 elections, the total of League Fellowships now stands at eighteen.

There follow in alphabetical order the names of the 1944 Fellows of the Amateur Cinema League, with the citations made by the Executive Committee in its nominations.

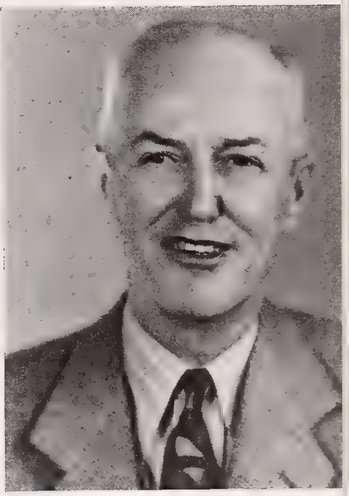
Herman Bartel, ACL. Artist and musician, he has brought to motion pictures with sound a new field of experiment in using realistic movies to amplify the emotional content of great compositions; a filmer of rare power and understanding, he has continually sought for new expressions of cinematic art; now in the armed service of the United States, his observation and experience will later be transmuted into films of the same high type as those for which he is well known to the amateur movie world through his placement in Movie Makers Ten Best Non Theatrical Films of various years.

Frederick G. Beach, ACL. Technician, producer and administrator in the field of non theatrical movies, he has achieved in that field a well merited reputation as a thoroughly practical filmer who has the important additional gift of esthetic understanding; as technical consultant of the Amateur Cinema League from 1932 to 1941, he served thousands of personal movie makers in consultation, by correspondence and through publication of booklets and articles; as head of the motion picture bureau of the New York Central System, he has made excellent films and has developed a distribution method for them that serves as a model for American business.

Ralph E. Gray, ACL. Hiram Percy Maxim Memorial Award winner in 1938, and four times honored in four years of selection of the Ten Best Non Theatrical Films by Movie Makers, he has developed and maintained a superior skill in human record filming; as a North American long resident in Mexico City, he has been an able and amiable ambassador of good will among the Americas; unofficially, he has given generously of his time and talent in many screenings before audiences ranging from three thousand members of the National Geographic Society to thirty members of a local movie club; officially, he has made distinguished contributions to the motion picture program of the Coordinator of Inter-American Affairs, his film footage comprising for some time a backlog of material on Mexico and Guatemala; he has, most recently, produced under great difficulties the definitive record in sixteen millimeter color of Paricutin, the new Mexican volcano, a picture of real geological

[Continued on page 283]

HERMAN BARTEL, FACL


Beverly Studios
RALPH E. GRAY, FACL

JOSEPH F. HOLLYWOOD, FA

A Travelog Plus

A filmer borrows cartoon character to enliven footage

DON KELLY

SUPERMAN GOES WEST really began as a sort of half hearted resignation to the inevitable vacation travelog. It was the summer of 1941, and a contemplated attempt at more serious cinematic art had been cut short by the prospect of six weeks in the West. The summer's shooting had to be a travelog, and that is what it turned out to be.

As a matter of fact, the summer produced two travelogs. There is an additional reel, conceived simultaneously, which other than family audiences will never see. For we did not have the time or talent to cast the entire family in a dramatic masterpiece of the great outdoors—in fact, we have yet to see one! —so, we collected all the intimate closeups, along with everything else that did not add beauty or continuity to the main theme, and made "Superman's" little brother.

Photographs by Kelly Studios

• Paul Kelly, brother of author, in the role of Superman, as played in the travelog.

The wise filmer must make up his mind to shoot two movies and, if possible, to provide two cameras for the purpose. For, in order to make one fairly decent travel film, the amateur—unless he has command of a troupe of players and no family (in which case he won't have any fun, anyway)—will have to make two! This task is not nearly so cruel as it seems to be at first. *Superman Goes West* may be the glamor boy, but our personal film does not resent his own cloistered existence, for we love him just the same and we look at him in the family circle.

With this matter settled, the picture was free to develop its own story, making use of the family if and where needed. (Anything that did not work out too well could always be relegated to Reel Two.) The "plot" would be simply a device to reassure the audience that there was a continuity. Something that could pop up not too obviously every few hundred miles, to tie the scenery together. A "running gag," maybe. The idea of the twelve year old comic book addict—"a summer day, an ice cream cone, and thou, O Superman!" —came, as ideas will, out of thin air (plus long nights of discussion and rejection). The picture was made before the first Superman screen cartoons appeared.

• The young brother is here shown in his own character, as he reads well known comic magazine.

The story unfolds. The camera is looking down a broad highway in summer. Standing in the foreground, suitcase in hand and thumb outstretched, is Superman, cape and all—but looking strangely like Brother Paul. Paul got the rôle, because he was the most likely member of the family. The double exposed main title (white letters on Kodachrome) "zooms" in with the first car that stops, and fades out as the "hitch hiker" is picked up and whisked away. Now we shift to an exterior of a pleasant home, dissolving to a living room scene which is mostly occupied by a huge map of the Western United States, that completely hides the group studying it. A quick "pan" to another corner shows our hero, buried in his comic book. An extreme closeup of Superman on the cover begins to whirl, turns into spinning clock hands, into a rapid montage of cleaning, packing, polishing and preparing for the journey. Suddenly the spinning motion is all that remains, and we look up from the wheel of a fast moving car, down the road, as the car rounds a long curve.

This car appears throughout the film, as a kind of secondary continuity device. Many of the best pictorial shots in a travelog will necessarily show a road, a bridge or a tunnel. If they do not, one can usually be introduced by a little hill climbing on the part of the cameraman. If the same familiar car winds in and out of every few scenes, the audience begins to look for it as a friend. Not just any car, it must be one particular car, skimming along beside cornfields, climbing the Black Hills or swooping down the West Coast. The car, all by itself, on a long, smooth road, can be quite effective. And, best of all, by including an appropriate road sign in the foreground from time to time, you can eliminate titles completely.

You will have fun the first time you get out and send the car back, while you set up the camera, wait for the car to drive past out of sight, as you stand by the road, until it returns to pick you up. But, when you have to climb a canyon wall, to make the best shot of the car and a river together, or stand by the road for an hour, waiting for a cloud to pass over, you will begin to wonder whether continuity is really worth it. ("Ah, what a swell shot from just over there—no, you don't! Go back and get that tripod—.")

But, how do you get good composition? Good composition, in a case like ours, is just a matter of perseverance and a sturdy alpenstock. On the third or fourth travelog, you will find all those carefully learned rules disappearing, to make room for a kind of feeling for the scene. ("Doesn't line up quite right, somehow. Back up—no, not down hill. Keep that big rock in the foreground—a little more to the right. If only that sign weren't there. Mountain peak's nicely centered, though—now, where's the nearest frame? Trunk's too big on that tree—back more—too bad we can't get down low enough to pick up the railing there, but that would lose us the road. Overhanging branch on that little fir—tear off the twig that's too close. This must be the best compromise.")

Every good composition is a compromise. If it were perfect, it would not be a good picture, anyway! Remember the rules if you like—lead in from the left, balance, but not symmetry, foreground lends depth, and the rest—but you will never really be happy in shooting a "scenic" until all such conventions are followed or broken unconsciously, like the major scale by a composer. Almost anybody knows what he thinks a scene should look like, once he feels free to express his own ideas. He may not be able to describe this ideal concept, but he can certainly recognize it. He can learn, too, by bitter experience, just how a given image in the viewfinder will really look on the screen. Then, why is there so much footage without "honest to goodness" eye appeal? What is the missing ingredient? Just the fortitude to thrash around in the underbrush until a real picture is found!

An exposure meter is a useful thing—especially when you are a long way from home. If a professional sneers at your meter, it is only because he suspects you of treating it like a little tin (or bakelite) god. Of course, you should take carefully shielded readings of all important parts of the scene, and then make your own guess, from previous experience, as to which exposure will best balance all these different values. And you must guess to the nearest third of a stop, with Kodachrome. Often, this guess will be so close to the reading of the little exposure scale on the side of the camera that you will be tempted to forget the meter. But brilliant white cities, shadowy groves and clear Western atmosphere are deceptive. You may be a great little guesser in your own backyard, but out on the road it's no fun to be fooled! If you have a fondness for dramatic effects, you will not always keep the sun squarely behind your back, either. Cross lighting makes it harder, but how do you ever expect to learn anything?

Of course, you use a tripod, a good, solid one, and a 15mm. wide angle lens. When you are tempted to "panoram," try to get a better effect in two successive wide angle shots. There are only three occasions when you can "pan" with a clear conscience. The first arises when you want to follow a distant moving object. Then there is the "swish pan," used for a rapid change of scenery. It should start and stop suddenly, but steadily. For instance, a car is coming toward you on the highway. It fills the screen and then—swish!—you are watching it recede in the other direction. For transition purposes, a splice right in the middle of the "swish" will pass unnoticed. If you positively must make a scenic "pan," begin and end smoothly, and rest stationary for a few feet on the best composition you can muster at each end. Tilting, especially on objects close at hand, is even more disastrous than the panorama.

After all, there are other kinds of motion. We used one of them in the great redwood forests of northern California. The highway passes right through the heart of the forest, and these unearthly giants are growing just a few feet away from the car. Here and there patches of sunlight filter through the roof of the jungle. The problem was to reproduce the impression of this drive on the screen. It seemed impossible to show the height of the trees, even if we had the audacity to tilt up at one of them, because they were growing too densely to show any detail.

So, dissolving from an introductory

[Continued on page 286]

• Top, scene from trick sequence, followed by scenes of natural beauty along the way.

The Clinic

Technical comment and timely topics for the amateur

Aperture vs. exposure

In a recent letter to League headquarters, a member asked the following question. "If I set my *f*/3.5 lens wide open and then run the camera at eight frames a second, what effect will this shutter speed have on the depth of field?" The answer, of course, is that it will have no effect at all. What is interesting in this query is the thought behind it. It seems likely that the member had reasoned as follows. The depth of field of a lens focused on a given point is determined by its focal length and the aperture at which it is operating. If I change this aperture—say, a full stop wider—I get twice as much exposure. Now, by operating my camera at eight frames, I also get twice as much exposure as the normal shutter speed would give me. Therefore, is it not reasonable to assume that this change in exposure affects the depth of field just as does a change of exposure resulting from a change of aperture?

It does seem to be a reasonable assumption at first, but it is incorrect. The important thing to remember is that the arithmetical diameter of the aperture used determines the depth of field, not how much light (exposure) may reach the film. We can think of it in terms of still photography. A four inch lens, for example, focused on infinity and set at *f*/6.3 will have a certain and unchanging depth of field. whether our exposure is for one second or 1/1000 of a second. Get the point?

Campfire shots

Although you may not always have electric power handy when you make campfire shots, as did Walter Bergmann, ACL, it does help if you put one or two Photofloods between the fire and the background, so that they are hidden by the flames. A fire alone seldom gives enough light properly to illuminate the faces of those around it. The time tried method of using flares is still the best, if you have no electricity, provided you can locate the flares during wartime.

Title device

Clarence N. Aldrich, ACL, suggests an idea which he found effective in title work. He uses a cutout background which is revolved in front of the title. Since he works mostly in color, he uses a blue card. The diagram on this page shows how he uses this device, which is employed with the camera in the vertical position. A title is wiped on, by revolving the card from in front of it. After sufficient footage has been shot, the title is wiped off again, by moving the cardboard cutout back to its original position. The one sixteenth inch thick cardboard is cut to give silhouettes which are in keeping with the subject of the film. In the diagram, the heads of people are used as the edges for the cutout. This useful title device offers novelty to your captions and is also a challenge to "gadgeteers."

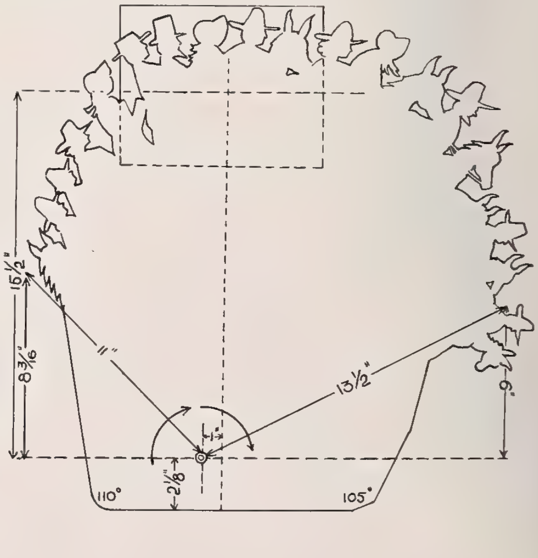
Studio fog

From G. A. Gauld, ACL, in England, come two suggestions for "ersatz" effects which would come in handy in many kinds of photoplay shots. His first idea has to do with producing an artificial fog effect on the screen. He uses a sheet of ordinary window glass of the cheapest variety, since the irregularities in the surface add to the effect. It is lightly and unevenly sprayed with white paint, so that its transparency is cut in spots. When this is passed back and forth in front of the lens at a distance of twelve to eighteen inches, the effect of swirling fog is most realistic. The amount of paint needed may be determined by experimentation, although it may be said in general that the thicker the paint, the better the fog illusion. Since the glass is near the lens, the paint spots will be out of focus. This close proximity also requires that the movement of the glass be very slow, in order to give the lazy rolling effect of heavy fog.

Mr. Gauld makes the further comment that, in these times, it is very difficult to secure flash powder or other explosives with which to simulate a vast explosion. He suggests the very simple expedient of bleaching one or two frames, so that they are transparent, with the resulting burst of white light on the screen. Scraping the emulsion completely from the frame will do just as well as bleaching it, and this work will be far easier for the average movie maker. The clear frame should come just at the point where the blinding flash of the explosion should be seen.

Facts of movie life

Extract from No. 9 of *The New York Eight*, a publication of the New York City 8mm. Motion Picture Club: Take three cameras, 35mm., 16mm., 8mm. Train them on a twelve inch rule, divided into thirty seconds. Place cameras so as just exactly to include the rule in the frame. A two inch, 35mm., one inch, 16mm. and a 12½mm. lens will cover the same field from the same position. You have a twelve to one reduction on the 35mm. film, since the film is one inch wide; a thirty seven and a half to one reduction on 16mm. film and a seventy five to one on 8mm. The thirty second divisions are sharp on 35mm. film, and, on 16mm., only eighths and quarters are clear; on 8mm., only the half and one inch markings are clearly defined.



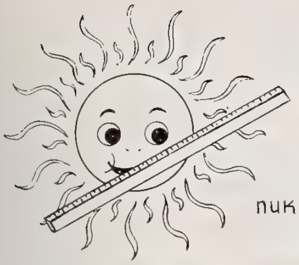
• Position of cutout with reference to title is shown by dotted center lines. Title easel is 10½" x 8" in size. Distance between center of title and pin for revolving cutout is shown at left, together with other essential dimensions elsewhere. Cutout is revolved to the right, to expose title. Pin is placed 1" to left of vertical center line. Angles shown at bottom will result from other dimensions, approximately. Entire device and title easel are laid on suitably large wallboard.

MEASURING LIGHT FOR MOVIES

The third and last of three definitive discussions of exposure meter use

W. A. REEDY, Engineering Department, Weston Electrical Instrument Corporation

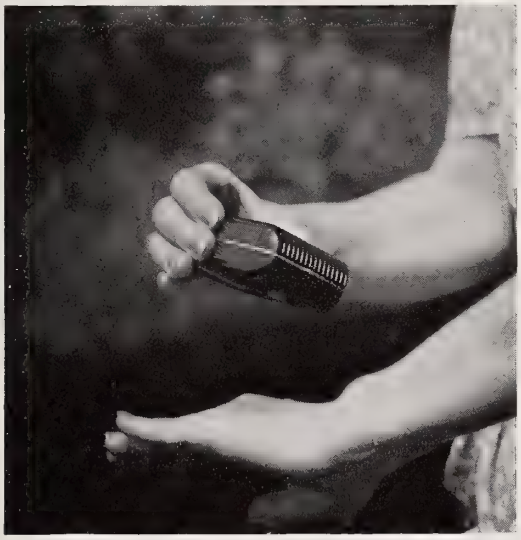
Photographs by W. A. Reedy



USING an exposure meter for color filming is an operation quite similar to the more precise methods employed in black and white cinematography. But precision is necessary. Good color movies are the result of a careful observation of basic principles; they do not just happen.

The fidelity of the color reproduction obtained, when you use Kodachrome, depends mainly on three factors: the color temperature of the light illuminating the scene; the range (or "contrast") of the scene and the actual exposure of the film. Each factor must be considered before the release button is pressed.

Color temperature can most simply be defined as the color of the light. Let us consider sunlight at noontime with a cloudless blue sky as our temporary "standard." It is for this light that daylight Kodachrome is balanced. If the color temperature is less than that of sunlight under these conditions, the light will be redder, and, if the color temperature is higher, the light will be bluer. It is obvious that, if an object is illuminated by a light of lower color temperature than that for which the film is balanced, the resultant photograph will be too red. If the color temperature of the illuminating light is too high. the photograph will be too blue.



• **The back of one's hand is a good substitute, in taking a meter reading, for a person's face, when the illumination is the same.**

Naturally, there is nothing which can be done in controlling the color temperature of sunlight, but the filmer can refrain from picture taking when the light is not right. Here are a few signs to watch. Cloudy or hazy days will bring high color temperature, so high that Kodachrome frames will be covered by a cast of blue. Even on bright days, the color temperature will be too high when clouds obscure the sun. The shaded portions of the scene will also be too blue, because they are illuminated by skylight instead of by sunlight. On the other hand, the color temperature of sunlight is too low, early in the morning and late at night, and films exposed then will have a red cast. Good color can be obtained only if these facts are remembered.

• **Scenes like this, with a wide brightness range, cannot be filmed successfully in color without sacrificing either the bright or the dark parts.**

Under artificial light, only new Photofloods in clean reflectors burned at rated voltage should be used. Type A Kodachrome is balanced for new Photofloods at rated voltage. If the bulbs are too old (and No. 1 bulbs are, if they have burned more than three quarters of an hour) or if the voltage is lowered, the color temperature will drop, and red tones will result. If the voltage is higher, the color temperature will be too high.

The second factor influencing [Continued on page 288]

• **Since black and white are not considered as colors, the sky and tree trunks are the two limits. A substitute reading of a nearby tree trunk would be convenient for a scene like this.**

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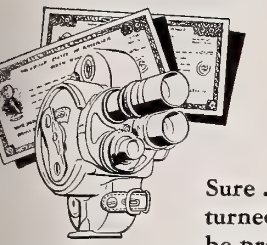

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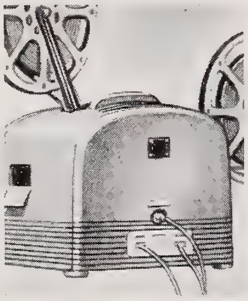

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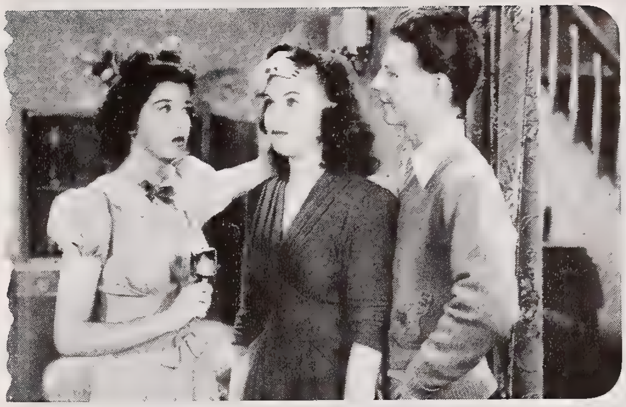

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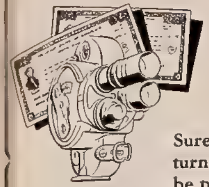

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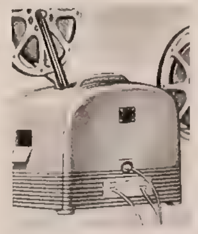

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AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Sixth for New York 8's More than 300 members and guests of the New York City 8mm. Motion Picture Club attended that group's Sixth Annual Guest Meeting, held late in May in Manhattan's Hotel Pennsylvania. Presented on the program were *Home Movies*, by Fred Evans, of Hollywood, Calif.; *Shell Hunt*, by Joseph Cascio, ACL, winner of the club's Uncut Film contest; *Kidnapped*, by Victor Ancona, ACL; *Canadian Holiday*, by Joseph F. Hollywood, FACL; *Ten Pretty Girls*, 1943 Ten Best award winner, by Anchor O. Jensen, ACL, of Seattle, Wash.; *V For Vacation*, by C. William Wade, jr., ACL, of North Hollywood, Calif.

Brittin Boice served as master of ceremonies, assisted by Joseph J. Harley, ACL, and Ben Spanier, ACL, on the twin projectors; Archibald MacGregor, ACL, on the double turntables; Fred Furman, head usher; Mr. Hollywood, in charge of ticket sales. Pastries and coffee were served following the screening.

South Side sees The entire membership of the South Side Cinema Club, in Chicago, attended the opening of the Little Filmo Cinema, a home theatre recently constructed by James Cornelio, program chairman of the club. The cellar room is thirteen by forty feet in size, will accommodate fifty guests comfortably and is equipped with both sound and silent 16mm. projectors. Electrically operated draw curtains, controlled from the projection booth, reveal the six foot beaded screen. Milton Nelson, Fred Kessler, ACL, and Oscar Bergman cooperated with Mr. Cornelio in staging the premier presentation. Chicago movie makers are invited by the Cornelios to inspect the Little Filmo Cinema, at 10234 South Bensley Avenue.

• James Cornelio at the controls in his Little Filmo Cinema, where he recently entertained membership of South Side Cinema Club, Chicago.

Eighth for Utah Members and guests of the Utah Amateur Movie Club, in Salt Lake City, gathered recently in the Lion House Social Center for the group's Eighth Annual Dinner. Joseph G. Jeppson served as master of ceremonies, with Dr. Kenneth Robbins in charge of arrangements, assisted by Pauline Scott and Mrs. David Cameron, ACL. Seen on the club's screen were *Alta*, by Mr. Jeppson; *To My Daddy Over There*, by C. A. Thomas; *Neighborhood Interests*, by Mrs. Cameron. Musical numbers by R. A. Richy and Virginia T. Bradford preceded the screenings.

Contest in Bristol There were ten films submitted (seven in 8mm. and three in 16mm.) in the late annual contest conducted by the Bristol (Conn.) Cinema Club, ACL, with first award going to Hazel and John Hannon, ACL, for *Happy Birthday, Dear Carol*, in 8mm. Kodachrome. Other place winners in order were Arthur De Maria, with *Blossom Time*, in 8mm. color, and Lee E. Paulmann, ACL, with *N. Y. World's Fair, 1940*, in 16mm. Kodachrome. James W. Moore, ACL, and Richard Gazlay, ACL, of the League's staff, served as judges.

Toronto dines Eighty two members and guests of the Toronto Movie Club attended the late annual dinner of this veteran Canadian unit, held in the Old Mill restaurant outside the city. Sidney Sampson, a former president of the Toronto group, was the guest of honor, and he entertained with a vivid account of his experiences in making an Atlantic crossing in convoy. Sidney Johnson followed with a program of magic, and the evening was rounded out by a screening of *The Story of Britain*, produced by the United States Army. Harry Haynes was in charge of projection, assisted by Roy Campbell and Bert Helling.

Los Angeles looks Members of the Los Angeles 8mm. Club,

[Continued on page 278]

Wilfred G. Marshall, ACL

• Members and guests of the Ra-Cine Club, ACL, in Wisconsin, gathered for the Fourth Annual Banquet of that active organization.

Lewis P. Rasmussen, ACL

• Joseph Stehlik, Evelyn Kibar and John R. Kibar, ACL, second, third and first place winners in a late contest conducted by the Ra-Cine Club, ACL, in Wisconsin city.

A New Profession?

The first of four discussions of practical films

ROY W. WINTON, ACL

THE enormous impact of practical, non theatrical films upon the world of the Nineteen Forties, as a result of the spectacularly large use of them by the armed forces and other government units, has created a whole series of business problems almost overnight for many persons and organizations. These problems have to do with the production, distribution and exhibition of this class of movies.

Whoever is alert enough to see the serviceability of 16mm. films as means of communication is also intelligent enough to know that the best movie in the world can be of no use unless it is seen in projection. A masterpiece in its film can has only potential, not actual, value. Making a practical film is only the first step in the path of its service. The picture must get to the audiences that will see it, and be shown to them. The professional problem of non theatrical, as of theatrical, film use has three parts—making the picture, distributing it and exhibiting it.

Not to make too many exact subdivisions, it may be said that motion pictures, not primarily designed as entertainment for an audience, fall into a few main classes. Films are used for vocational training, in industry, in the professions and in schools; they are used in general education, juvenile, adolescent and adult; they are employed to induce purchase of products, as film advertising; they are vehicles of propaganda, and the church, the government and organizations that try to influence public opinion find them of great value; they convey scientific and technical information.

Before a practical film is produced, somebody must decide why it is to be made, and which of the purposes just set down—or others—is to be served by it. Practical films now deliver rifle fire, sent direct to the mark, and not blasts from a blunderbuss.

The first problem, production, is benefited by much more definite and specific experience than are those of distribution and exhibition. By and large, a great many people have been making a great many movies for many years. Not only is the technique well elaborated, but production methods have been subjected to careful scrutiny, and a body of experience has resulted. Organizations, commercial and non commercial, have evolved three chief production methods and one that combines two of them.

The least elaborate way to produce a practical film is through the operation of a single individual, acting as a private contractor. Call him a professional worker, an artist, a craftsman, or anything else, he is essentially a man with special capacity who sells his services to somebody who can use them. Generally, he is director, cameraman, script writer and everything else. He does the entire job.

As production became more involved, especially with the advent of sound, the individual contractor tended to find his way into one of two more complex situations. His work was so satisfactory to some organization that he was retained by it on a full time or part time basis, to conduct a film department as a part of the organization's general activity. If his efforts as an individual in the new relationship continued to be satisfactory, his department grew, and he attracted to it other workers. Soon he had a production group, with cameramen, script writers and other technicians. His company was now embarked upon a production schedule which his unit carried out.

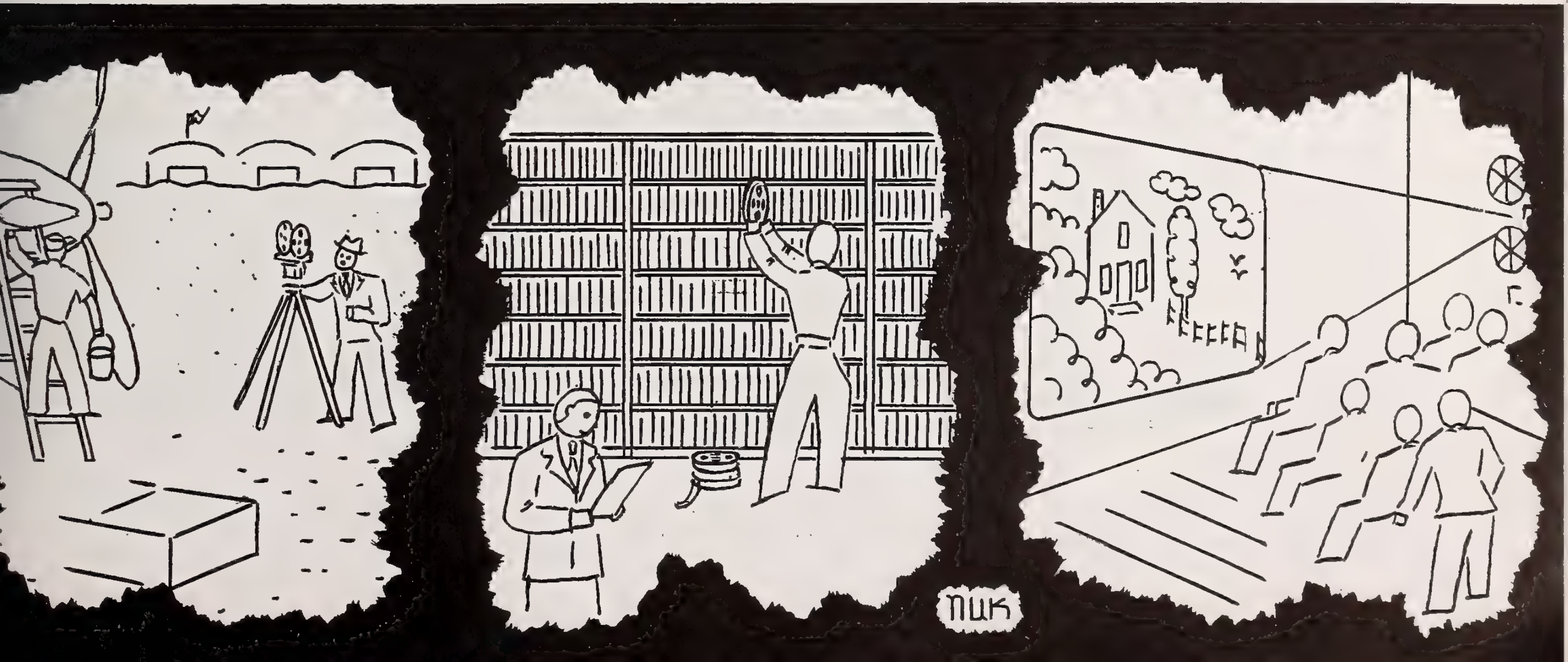
Other successful individuals were lured by the offers of commercial producing companies, whose staffs they joined, or they established their own commercial organizations. These commercial companies made the pictures that were needed by the commercial and non commercial clients which they secured.

Here, then, are three production methods—by the individual contractor, by the organizational film department and by the commercial film producing company. The fourth method is found when an organization has a film department which either makes no films and engages only in supervision or which makes some films and has others made on contract.

Because of the relative elaboration of most current, practical film projects, the day of the individual contractor has about ended. A few of them still prefer to take smaller tasks, and to accomplish them alone, rather than to join large groups or to set up their own. Excellent operators are found in this diminishing class, but they work best on small projects. In common with most custom workers in this time of mass production, they must have a restricted clientèle.

Because the film departments of organizations came into being contemporaneously with the practical film producing commercial companies, these are active and fairly well intrenched. Some of the greatest corporations of the world produce their movies entirely within their own walls, so to speak; at least, the work is done

[Continued on page 278]



PRACTICAL FILMS

The non theatrical movie as used for various purposes

FILM FOR CHURCH

The Reverend Anson C. Moorhouse, ACL, minister of the Arkona United Church, Ontario, recently produced Canada's first religious, dramatic motion picture in sound and color, *John Stirling*. Immediately upon its completion, church officials viewed it with mixed feelings, but time and public opinion have subsequently put it down in the records as being a remarkable movie.

The story is about a student missionary's tribulations and joys, picturing the need for individual responsibility and resourcefulness. Mr. Moorhouse wrote the scenario, based on a story by the Canadian authoress, Marian Keith, and also served as cameraman, sound man, wardrobe manager and general handyman. All the scenes depicted were filmed in the vicinity of Arkona, and all rôles were filled by the town's amateurs. Two years were required in production; the minister's reward for his efforts is indicated by requests that would keep his film on the screen every night for four years.

One of the purposes behind the making of *John Stirling* was to present a story of the church in action. It is expected that this will be the forerunner of more of its type to be adopted by churches. The opening wedge has been provided.

M.R.A. AT MACKINAC

Where The Great Lakes Mingle—Mackinac, running 1100 feet of monochrome sound on film, is the latest in a series of human record pictures to be issued by Moral Re-Armament, with headquarters in Washington, D. C. Released under the aegis of Positive Productions, M.R.A.'s film unit, the picture presents the activities of the second Moral Re-Armament Industrial Training Assembly, held on Mackinac Island in northwestern Lake Huron during the summer of 1943. More than 2000 industrialists and labor leaders, from thirty seven States and every Province of Canada, attended at some time during the four month session.

Comprising the technical staff for the production were George Fraser, Eric Parfit and Richard Hadden as cameramen, with the Messrs. Fraser and Hadden composing the film's specially written musical score. Interestingly, five different voices were used on the narrative track, coming from Albert H. Ely, jr., ACL, Leonard Ahlen (an N.B.C. correspondent just back from Chungking), Howard Davison, Denise Hyde and Eleanor Purdy. The direct 16mm. track was recorded by Sound Masters, Inc., in New York City. The film will have a controlled distribution throughout the United States and Canada under M.R.A. auspices, and it will be sent to English speaking countries abroad in an initial order of six prints.

SEE CUYAHOGA FIRST

The County Recorder of Cleveland, Donald F. Lybarger, has produced a 16mm. Kodachrome sound film that records the entire Metropolitan Park System of Cuyahoga County. John Borza, chairman of the amateur photographic division of the Motion Picture Council of Greater Cleveland, was cameraman; he obtained beautiful scenes of the parks as they appear in various colorings during the four seasons of the year.

The purpose of the producer in making *See Cuyahoga First* is to illustrate the wealth of recreational and scenic material that is open to resi- [Continued on page 289]

Photographs by Star Newspaper Service

• Actors in *John Stirling*, produced by the Reverend Anson C. Moorhouse, ACL, minister of the United Church of Arkona, Ontario, Canada. Characters in the film are shown as follows: at left, the storekeeper; in the center, the "Mountie" and the cowboy; at the right, the producer—on the right of the group—gives instructions to the woodsman, with the axe, and the bootlegger concerning their acting. This first religious, dramatic motion picture made in Canada points the way to a more extensive use by the Dominion churches of pictures that exemplify moral precepts by film stories.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RICHARD GAZLAY, ACL

Aerial camera school One of the country's most successful industrial schools that are conducted for and with the armed forces is the Fairchild Camera & Instrument Corporation's aerial camera school in New York City. Since April, 1942, 1000 men and women have been taught the proper maintenance and repair methods to be used on cameras in a four weeks' course in the company's local plant. About ninety percent of the graduates leave for overseas, while the remainder are assigned to various depots and bases within the country, to put into practice the training that they received.

Represented in the course have been enlisted men from the Army, Navy and Marine Corps, civilian repair men and women stationed at Army depots, as well as officers and men of the Chinese Air Force, the Free French troops and the Royal Canadian Air Force. The school teaches them the intricacies of the precision built cameras, with instructors lecturing on the Fairchild cameras and accessory equipment that are used in the war. The students disassemble and reassemble a variety of representative cameras under the supervision of specialists. Inspection tours are made through the company's Manhattan and Jamaica plants.

Only the better photographers and technical repair men of the services are selected to attend the course. Intelligence tests determine who shall be chosen for training, with the best of this group put into some branch of aerial photography and then sent to the Fairchild School. At the end of the course, a full report of each student's record is sent to his commanding officer and to Washington. The reports are used in deciding the assignments to be given to the graduates.

Cameras for submarines The Eastman Kodak Company, Rochester, N. Y., has announced that the Navy is employing still and motion picture cameras specially built for use by personnel on submarines, to record the results of attacks on enemy ships. The Navy chose the small Kodak 35 to be adapted for still camera work, while motion picture scenes are taken by a revised model of the 16mm. Ciné-Kodak.

Both cameras may be mounted quickly on the periscope by means of special fittings. In the midst of action, the vessel's commander is enabled to hold the Kodak to a matched mount on the eyepiece of the periscope, to time the ship's roll and then to take the picture. The whole operation can be done in less than ten seconds of time. A change of the shutter speed takes care of changes in light, and there is no focusing or diaphragm setting. Shortly after the scenes are taken, the submarine commander can see the results through use of his portable darkroom equipment and specially prepared Kodak photographic paper. The Ciné-Kodak that has been adapted by the Navy has been found to be particularly useful when pictures of shore lines are needed. Mounted on a plate, the camera fits into its place on the periscope. Before these cameras were devised, results of pictures taken from submarines were frequently unsatisfactory, as the camera was held by hand against the eyepiece of the periscope. These new methods bring back clear, accurate reports of the damage inflicted by underwater vessels.

Official U. S. Navy Photo

Lee N. Burrows

• Top, Kodak's new periscope camera, to be used by submarine crews; bottom, a group of WAVES recently graduated from Fairchild Camera & Instrument Corporation's aerial camera repair and maintenance school.

Ansco color The Guild of Photographic Dealers of New York City met May 16 and heard speakers from Ansco, Binghamton, N. Y., discuss problems and plans for the future. Notable among the announcements was the news that the company hopes soon to release a small amount of its new color film to the civilian market. Examples of the results to be obtained were exhibited later in a display of excellent prints.

Joseph McBride, Ansco's general sales manager, cited the increasingly extensive use of film by the armed services and reported that a new million dollar plant will be ready this year to aid production substantially. Winthrop Davenport explained the improvements achieved in packaging by interrelating the design and colors of all packages, samples of which were also to be seen on display. The arrival of Ansco color film will be welcomed by amateurs.

Losses Dr. Milo A. Durand, who was physicist and designer of optical lenses for the C. P. Goerz American Optical Company, 317 East 34th Street, New York City, died in May at the age of thirty five. He was five years on the Goerz staff.

Newton I. Steers, who had been associated for many years with E. I. du Pont de Nemours & Company, died in the same month at sixty seven. He was president of the Du Pont Film Manufacturing Corporation from 1925 until 1942, when he retired from his connection with that company.

Factual films A preview of four record films, produced by the National Film Board of Canada, 620 Fifth Avenue, New York 20, N. Y., was held recently at 1600 Broadway in the Preview Theater of that city. The Board's subjects were *Proudest Girl in the World*, a musical featurette about the Canadian Women's Army Corps; *Avengers Over Europe*, a tribute to the personnel of the Royal Canadian Air Force; *Partners in Production*, the story of labor and man-

[Continued on page 290]

A new profession?

[Continued from page 275]

by members of their staffs. The product is excellent, and the great advantage obtains of a group that is thoroughly familiar with the operations of the concern and that has no division of interest.

An interesting commentary on this intramural method of practical film making is offered by the experience of the United States Army and the United States Navy in the present war. At the outbreak of the war, the production of practical films was intramural—carried out by service personnel. As the need increased, first the Navy and then the Army found it either necessary, advisable or both, to have films made by contract with commercial producing companies. Such reports as are to be had indicate that the quality has improved and that confidential relations have not been violated. Private enterprise has won out over governmental operation to an important extent, although both services continue intramural production. In contrast, the United States Coast Guard, which began production by contract, now makes its films with its own personnel. The results are excellent.

The future of intramural production would seem to depend upon several factors. If the demand does not become so great as to require too elaborate departments and if the expense of these departments can be kept roughly in line with that of commercial contractors, when it is determined accurately on a footage basis, intramural production will continue as a normal method of making practical films. If commercial producing companies can equal the product and—of vital importance—can perform the services in connection with distribution and exhibition, and if they can do so at a smaller cost to the organizations that need the films, they will drive the intramural units out of activity, in the long run.

Commercial producing companies had to take more risks than departmental, intramural production groups. They had to assemble and maintain a competent staff, which could be paid only if contracts were secured. They required not only an excellent product, but also a successful sales force. They must not only make good pictures, when they were employed to do so, but they had first to convince clients that these good pictures would really serve them.

Because of these risks and uncertainties, commercial producing companies have shown a large degree of inventiveness. On the other hand, because of business pressures in maintaining a good staff and digging up paying work for it, some of them have, in some instances, "cut corners" in the quality of the product turned out. This compromise with quality has generally brought its own reward of decreased business.

The fourth method of a film department which secures its movies largely on contract depends essentially upon contracted production, and it stands or falls with the competency of the contractors employed by it. Its real functions come into play in the field of distribution more than in that of production.

These various production methods have been complicated by the increased use of sound in practical films. Relatively few film departments and commercial producers have the equipment to do all their sound recording, and this is at present largely farmed out to studios that specialize in such work. This division of effort, resulting from subcontracting for the sound element of the picture, militates not a little against what should be the invariable practice —planning the film from the very beginning with the problems of sound given full consideration. Since this sound is added almost invariably by post recording, it is often considered as a "post" problem, with the result that sound and pictures do not always have real unity. Correction of this fault does not, necessarily, lie in stopping the practice of subcontracting for the sound; it will come, rather, from a better knowledge of the relation of sight and sound on the part of film planners and script writers.

If an enterprise is planned, which will provide an organization with practical films, should it be based on the intramural method or upon the commercial contract system? The circumstances in each instance must give the answer. It should be remembered, however, that motion picture production for practical purposes is an operation of some complexity, particularly in view of the sound element. If an intramural system is set up, it should be given enough work to do in actual production, to justify the maintenance of an adequate staff. A program of long range ought to be a prerequisite to the establishment of a film department. If only a few pictures will be made, there is no reason why they should not be got under contract. There is an important reason at the present time for the establishment of some kind of intramural film personnel, in the problems that come in distribution and exhibition. They will be considered later.

At the end of this first part of an examination into the possibility of a new profession, our observations might be summarized by saying that practical films must be well and exactly planned; that they can be made successfully either by the intramural unit system or by commercial contract; and, finally, that, when they are made, only one of three large problems has been solved.

(Part 2 of A New Profession? *will follow in the August number of* MOVIE MAKERS*—Editor.)*

Amateur clubs

[Continued from page 274]

in California, played host recently to guests from the Los Angeles Cinema Club at an informal dinner gathering held in Clifton's Cafeteria. *Coming Events*, by C. G. Cornell, took first place in the screening of monthly contest entries, followed in order by *Aquarium*, by John R. Boaz; *At the Lake*, by Harold McEvers; *Around The Town*, by Irving Dietz; *Horse Show*, by Mr. Boaz; *Hawaii and the Marshall Islands*, by William Reed. Guest films seen on the same program were *Canadian Holiday*, by Joseph F. Hollywood, FACL, of New York City, and *Ten Pretty Girls*, 1943 Ten Best award winner by Anchor O. Jensen, ACL, of Seattle, Wash.

At Indianapolis Taxing the capacity of the Sneden Cellar Cinema, thirty members and guests of the Indianapolis Amateur Movie Club attended a recent screening in the basement show shop of Roger R. Sneden, ACL. *Our News of 1943* (part II) and *Our News of 1944* (part I), by Mr. Sneden, led off the program, followed by *Brookside*, 1943 Honorable Mention award winner, by Robert P. Kehoe, FACL; *Our Boisterous Bluejays*, 1943 Honorable Mention, by Mrs. Warner Seely, ACL; *Warriors of Another World*, 1943 Ten Best award winner, by Dr. Richard Cassell. All pictures were accompanied with music played on the dual turntable.

Guest Night in Brooklyn *Lend Me Your Ear*, 1943 Maxim Award winner by Erma Niedermeyer, ACL, of Milwaukee, Wisc., was the featured film on a recent Guest Night program presented by the Brooklyn (N. Y.) Amateur Cine Club, ACL. Other outstanding pictures seen on the club's screen were *Pointless Foray* and *Flowers of the Old South*, by George Mesaros, ACL; *Summer Rhapsody*, first place winner in the recent BACC contest, by Charles H. Benjamin, ACL; *Junior Does His Bit*, second place contest winner by Martin Sternberg, ACL. Brooklyn club meetings, held at 1218 Union Street, have been changed to the first and third Wednesday evenings of each month.

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Back Lighting For Effect
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Front Lighting is recommended for Kodachrome
1.9-2.7
2.7
2.7-4
Dark-Colored Subjects—dark complexions, flowers, animals
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Use lens opening halfway between these two numbers
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8 mm. SUPER-X or 16 mm. SUPER-X
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8 mm. PAN
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Kodak Indoor Guide for Black-and-White Films: Dial calculator for Kodak Super-XX, Plus-X, Verichrome, and Panatomic-X with Photoflood and Photoflash lamps. 10c.

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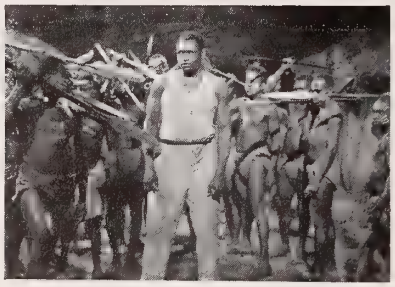

■ *The Song of Freedom,* seven reels, 16mm. sound on film, black and white, running sixty five minutes, is released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. Paul Robeson plays the part of a London dock worker whose singing voice wins him world wide acclaim following his discovery by an impresario. Fulfilling his life's ambition, the star returns to Africa, where his people, at first filled with distrust by evidences of civilization, finally honor him in an unusual climax to the story.

■ *Doll's Fantasy,* one reel, 16mm. sound on film, black and white, running ten minutes, is available for rental or purchase from Brandon Films, Inc., 1600 Broadway, New York 19, N. Y. This release is a delightful story of a young girl who, gazing through a shop's windows, finds that the beautiful dolls on display come to life and sing for her. Songs are sung in Italian.

■ *The Eruption of Mt. Vesuvius,* in various lengths of 8mm. silent and 16mm. silent and sound on film, black and white, is released by Castle Films, 30 Rockefeller Plaza, New York 20, N. Y. This is the remarkable motion picture record of the first violent eruption of the ancient volcano since 1872. Vivid scenes are shown of the havoc wreaked by molten lava as it brings down buildings, buries a whole city and causes inhabitants to start life anew in other towns.

■ *The Melody Master,* 16mm. sound on film, black and white, running eighty four minutes, is available from Astor Pictures Corporation, 130 West 46th Street, New York 19, N. Y. Alan Curtis plays Franz Schubert in this film originally released by United Artists in 35mm. as *New Wine.* Many of the great composer's works are heard as the story of his life and struggles unfolds, with *Ave Maria* and *Marche Militaire* rendered by the St. Luke's Choristers. The cast of this excellent production includes Ilona Massey, Binnie Barnes and Albert Basserman, as Beethoven.

■ *When Johnny Comes Marching Home,* eight reels, 16mm. sound on film, black and white, is released July 1 by Bell & Howell's Filmosound Library, 1843 Larchmont Avenue, Chicago 13, Ill. Allan Jones plays the war hero who comes home on furlough to find that the demands of the public allow him little freedom. Gloria Jean, Donald O'Connor and Peggy Ryan, irrepressible youngsters, take matters into their own hands, to afford him some privacy, with amusing consequences.

■ *Boogie Woogie Dream,* one reel, 16mm. sound on film, black and white, running fourteen minutes, has been released by Official Films, 625 Madison Avenue, New York 22, N. Y. Lena Horne, popular singing star of *Stormy Weather* and other musical comedy productions, seen for the first time in a film designed for home movie audiences, sings a number specially written for the picture. Teddy Wilson's orchestra and the piano team of Ammons & Johnson also provide lively entertainment in a night club setting.

A picnic at home

[Continued from page 266]

happen when the camera was running. It was very lucky that this scene did not require any retakes.

The preparation of the party supper is shown in great detail. Slicing the vegetables, fresh from the garden, and making rather fancy dishes of them, is presented in closeups. A charcoal fire is made, the fish is prepared with flour batter and then fried, so close to the camera that the sputtering and odor almost overcome the film audience. The realism of this scene makes it a good before dinner appetizer.

It required two full days to prepare the tasty looking dishes of vegetables, a meal which my magazine Ciné-Kodak consumes in very few minutes. These scenes could not again be duplicated, since Mrs. Mesaros refused very positively to make another such meal for a movie camera.

While the scenes were being prepared, the girls who act in the story amused themselves by practicing their latest "jitterbug" steps. They became so adept at them that a sequence was included in the picture, which gives them the opportunity of showing some of their wildest gyrations. This dancing footage always delights every audience that sees the picture.

Pointless Foray required a great deal of work. We had lots of fun and pleasure while it was being made, but the satisfaction of exhibiting our latest effort to an appreciative audience more than compensates for the labor and the headaches.

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Closeups—What filmers are doing

We have as yet no authentic report of Movie Makers being read in a front line foxhole. But we can assure you that "our little paper"—as it is referred to by some of its best friends—really does get around. One soldier reader, for example, found a two months old copy in a flossy photographic shop in Cairo. Delighted to see the familiar masthead, he reached for a few coins and enquired the price. One buck, U.S.! An honest correspondent, the G.I. reported devoting his dollar to beer instead. . . . We don't blame him.

Many others of our friends, however, demand Movie Makers regularly, and they have gone to some interesting lengths to make arrangements. Take S/Sgt. Julius Chandler, who is permitted by the censor to admit being somewhere in New Guinea. A former member of the Hub Cine Club, in Lubbock, Texas, Sergeant Chandler wrote asking *them* to arrange for a regular subscription. They not only did —but paid his bill as well.

Pvt. Carroll R. Davidson, ACL, didn't find arrangements quite so easy, but with perseverance he managed to pull through. *He* had been associated with the Minneapolis Cine Club, in Minnesota; so, when his ACL membership was about to expire, we took the matter up with them. The MCC in turn consulted Davidson's sister, who advised *us* to let the ACL membership drop and then wrote her brother of this decision. The next development was a hurried letter direct from Private Davidson. He was, he stated, in New Delhi, where he was routing 16mm. motion pictures throughout the China-Burma-India theatre of operations. And (underlined!) he by no means wished to miss a single number of Movie Makers. He hasn't.

Speaking of New Delhi reminds us that we have just heard from Corporal Harry S. Smith, former maestro of the Rockville (L. I.) Cinema Club, a veteran photoplay unit. Corporal Smith, who used to wring cinematic wonders out of a simple, fixed focus, *f*/3.5 Victor camera, now operates behind a 35mm. Mitchell in an Army newsreel unit covering the C-B-I theatre. Movie Makers, he says, is reaching him regularly—and is regularly an even three months late.

There are, of course, plenty of interesting production plans afoot right here at home. Take Eugene M. White, ACL, for example, who is a letter carrier in Liberty, Mo., a town of about four thousand population. Working in 8mm. Kodachrome, Mr. White has on the fire a study of his fellow citizens—the banker, the butcher, the baker and others—to be made from the point of view of the postman. Title: *Their Appointed Rounds.*

With Dr. Herman A. Heise, ACL, in Milwaukee, it is horseback riding which will get the summer spotlight. He plans to open briefly with the final, exciting awards at a horse show and then to double back to trace, through the training of a typical young rider, how equestrian champions get that way. *Behind That Blue* looks like the winner among lead title selections.

Pfc. Wilfred G. Hughes, ACL, continues to film just about as much as he fights, according to his latest reports from Down Under. During a tour of duty in New Guinea, he completed *The Unforgettable People*, a 200 foot, 8mm. Kodachrome record of a native village, centered around the work of a resident missionary. He also has in work a 400 foot picture of United States Army training in Australia, a black and white study of the effect of five years of war on an Australian town and a "quickie" on a nearby gold mine. Topping off all this intermittent cine activity, Private Hughes managed to shoot seven rolls of color during a recent fourteen day furlough in Sydney. And still he complains because he can't get transferred to the Signal Corps!

Conservation Note: A recent shipment of film from Lewis B. Sebring, jr., ACL, *N. Y. Herald Tribune* correspondent in New Guinea, arrived packed in copies of the *Birmingham* (Ala.) *News*, dated August 8, 1943. The lead headline thought the campaign in Sicily was nearing a close. There was a rumor in London that Hitler would soon be deposed by an Army coup. We smoothed out the wrinkled sheets and added them to our stockpile for paper salvage.

Bid from Glasgow: Readers of this magazine in the American armed forces who find themselves around Glasgow are cordially invited to drop in on A. B. Morris, ACL, at 75 Towerhill Road, Glasgow, W-3, Scotland. We assume that you cannot *all* plan to pass the summer touring Europe.

FACL, 1944

[Continued from page 267]

and historical significance.

John V. Hansen, ACL. A pioneer and a serious experimental artist in color cinematography, his superb movies and his esthetic discussions of this phase of filming established the basic canons upon which he and others have created new beauty; vicepresident of the Amateur Cinema League since 1938, he has given generous service in that post, ably representing the League at home and abroad in his wide travels; friend of the National Park system of the United States, he has shown his fine films of the Parks in lectures in many parts of the country at the request of our government; an active amateur movie maker, he has brought encouragement and wise counsel to other filmers and to movie clubs, gladly sharing his experience with them to the end that they and he may achieve better things.

Joseph F. Hollywood, ACL. In 1933, an early disciple of the eight millimeter system of movie making, he has continued through the years as a staunch and able defender of that filming method; he is a long time member of the Metropolitan Motion Picture Club, serving this New York group as a one time vicepresident, late program chairman and present director; he was, in 1938, a founder member of the New York Eight Millimeter Motion Picture Club, which unit he has led for years as its chairman and only officer; a Movie Makers author, he has long fostered and worked for a truly creative approach in personal film planning.

E. De Alton Partridge, Ph.D., ACL. Motion picture consultant and educator, he has made a valuable contribution to the techniques of making, distributing and using teaching films; as a consultant on visual education to the national office of the Boy Scouts of America, he has helped to develop that organization's efficient system of film utilization; a competent cameraman and a skilled director, he is responsible for some of the finest sequences in Boy Scout pictures; he has studied the use of motion pictures in his own teaching work and has produced them for various national institutions; now an officer in the United States Naval Reserve, he has a further opportunity for placing his cinematographic ability at the service of his country.

Herman Bartel was born in New York City in 1907 and he has always lived in its metropolitan area until he entered the United States Army. He was educated in New York City, his final

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studies having been completed at Pratt Institute, in Brooklyn, where he developed his artistic capacity.

Mr. Bartel entered the field of advertising art, where he produced material for many of the country's greatest industrial concerns. His designs have won many honors, including the annual Wolfe Award, in 1941, for the best package of the year and the best Christmas package of the season in the retail field. With the outbreak of the war, Mr. Bartel served the War Department as an expert consultant; he designed graphic material which was used in military work. Now in the Army, Mr. Bartel is receiving training as a news cinematographer in the Signal Corps.

Both in amateur and in professional cinematography, Mr. Bartel has accomplishments to his credit. In 1942, he made a training film for the R. H. Macy department store in New York City, entirely as a one man job. In the amateur field, his career is made up of one success after another. Since 1940, Mr. Bartel's films have won honors. In 1942 and 1943, he won a place in MOVIE MAKERS Ten Best. His cinematography, as an amateur, reflects two other avocations—painting and music. Mr. Bartel is a landscapist of superior ability and achievement, working chiefly in oil; although he is not an executant, he has a deep appreciation and understanding of music, as his wife is an accomplished pianist. He has elected to merge great music with his movie making, and he has created a new synthesis of the two arts.

When the war is over, Mr. Bartel promises to start work on a picture which he has had in mind for some years. The subject he has not announced, but the result will be of the highest kind, judging from his previous expressions in film.

FREDERICK GEORGE BEACH was born August 6, 1908 at Rochester, N. Y. He is a graduate of The Manlius School, where he received military training as well as a general education. He spent two years in the service department of the Eastman Kodak Company, after getting the special instruction which that company has for many years given to selected young men just out of college. From 1932 to 1941 he was the technical consultant of the Amateur Cinema League and technical editor of MOVIE MAKERS. Since that time he has been supervisor of the Motion Picture Bureau of the New York Central System.

Mr. Beach was a revising editor of one of the editions of *Making Better Movies*, the first basic text of the Amateur Cinema League, and one of the authors of its successor, the current *ACL Movie Book*. He wrote a number of booklets for the League and many articles for this magazine. He has also written for the *Book of Knowledge* yearbook, the *Universal Photo Almanac, Scholastic*, a monthly magazine, and the *Complete Photographer*, a cyclopedia of photographic information.

Mr. Beach devised a number of technical conveniences for cinematographic use. The exposure calculator for color films which he designed is the basis for others that have followed it in general circulation. His two hobbies are still photography and the lore of railroads. He is an avid collector of information about railroads and has found joy in the model railways and trains that are the recreation of so many American men of business.

RALPH E. GRAY was born July 1, 1889, at Pawhuska, in the Indian Territory, now a city of Oklahoma, in a community which, as he reports, could then boast only "six other white people in an area of some sixty miles in any direction, including up and down." Mr. Gray lays reasonable claim to a natural understanding of Indians gained from his early life. After his childhood education, he decided upon pharmacy as a career and graduated from the Kansas City (Mo.) College of Pharmacy at the age of nineteen. After work as a chemist for a wholesale druggist, he entered the United States Public Health Service as a pharmacist for a brief period as a government servant. The first World War found him as a chemist in business life in Salt Lake City.

His war service was varied. Beginning as a private in the Aerial School of Photography at Kodak Park, in Rochester, N. Y., he was given further training at Cornell University and Langley Field. Commissioned as a second lieutenant, he returned to Cornell as supply officer. Upon the war's end he went back to chemistry and was associated for many years with several great American companies. Ill health forced his retirement from business, but Mr. Gray declined to be a professional invalid, and he decided to make a serious hobby of 16mm. cinematography and photography, with Mexico as a locale. A ten day visit to the republic to the south of us lengthened into a permanent residence. Mr. Gray won the battle for health and he has been an exceedingly busy man with his avocation.

Primitive Patzcuaro was Mr. Gray's first film contest entry. It won a place among MOVIE MAKERS Ten Best in 1937. In 1938, *Mexican Fiestas* carried off the Hiram Percy Maxim Memorial Award. Since then, *Paricutin*, the record of the new Mexican volcano, won Ten Best rating and *Guatemala, the Glorious* was given honorable mention. *Mexican Fiestas* has a distinction of projection before more than 3700 persons in one audience in Constitution Hall in Washington, where it was shown by the National Geographic Society. This society also placed Mr. Gray's *Mexican Moods* in its lecture course and kept it so busy that it could not compete for Ten Best.

Mr. Gray made his Mexican and Guatemalan films available to the Coordinator of Inter-American Affairs, and they have been shown widely by that agency. *Paricutin* was offered to the Coordinator's office, but Mr. Gray declined to re edit an essentially factual picture, to contain what he believed to be extraneous matter. Subsequently, this picture was bought by one of the largest theatrical movie producers, who will give it national distribution in Technicolor. Thus, Mr. Gray joins the very small number of movie amateurs whose pictures have been taken over for theatrical release as individual features and not as combinations with other footage.

Mr. Gray's deep interest in Indian life and in Mexico may be depended upon to call forth other fine films from both United States and Mexican regions where Indians live.

JOHN V. HANSEN was born in Denmark, where he received his early general and basic engineering education. Coming to the United States in 1900, he continued his studies, first at Brooklyn Polytechnic Institute and later at Massachusetts Institute of Technology. Beginning his professional career with the Western Electric Company as an efficiency engineer, he was later connected with other large American concerns. In this work he lived in Europe for some years, as representative of American interests. He became interested in coal lands and, in 1925, retired from active business, to devote his time and effort to movie making, travel and study.

Mr. Hansen's activity with pictures began in still photography, but he welcomed the arrival of personal movies and transferred his interest to them. He made a particular study of color cinematography as soon as it first appeared, and he has lectured and written about this subject, from the experience he gained in actual filming. Mr. Hansen won honors in MOVIE MAKERS annual Ten Best ratings as early as 1932 with Kodachrome films and black and white entries. His election to the directorate of the Amateur Cinema League in 1936 placed him outside of further Ten Best competition.

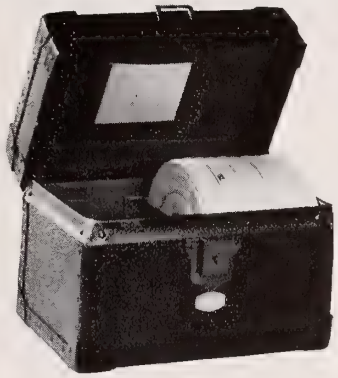
With *Denmark in Color*, Mr. Hansen began his career as a filming lecturer. This picture has been projected widely in the United States and in Europe, and it has won its maker many honors. With the invasion of Denmark by the Germans, Mr. Hansen could no longer record his native land, but he quickly transferred his attention to the national parks of the United States. His films of these have been shown by him all over this country and have formed the basis of his many lectures as a protagonist for the national park system, at the request of the United States government. His summers are devoted to filming the parks and his winters to lecturing about them, showing his films as the basis of the lectures. In this work, he is ably assisted by Mrs. Hansen, the former Anne Bach of Philadelphia, who operates dual turntables for the lectures, makes still photographic records of the areas filmed and occasionally serves as cinematographer with her husband. The series of these American films is known as *The Glory of Our National Parks.*

Vicepresident of the Amateur Cinema League since 1937, Mr. Hansen has represented the organization in many parts of the country and abroad. His many visits to amateur movie clubs are welcomed eagerly, and his appearance in some places every year has become almost traditional. He has written for Movie Makers upon the theory and practice of color cinematography, and he is recognized as a pioneer in this field.

Joseph F. Hollywood's Long Island neighbors tell him that he is unique because he was born and bred in New York City's Manhattan. Although he doubts the elements of uniqueness, Mr. Hollywood admits the facts. He was born in New York City, and he has never lost contact with what he describes as its "hard, cold, but friendly, flagstones." His education came from New York City also, and there he has continued his business as a distributor of domestic and pharmaceutical chemicals.

Mr. Hollywood claims that his is a typical New York City family, with a son whom he and Mrs. Hollywood are proud to have in the armed forces as a B 24 pilot now in England and a married daughter, who was educated as a chemist, following her father's steps. He lays claim to many metropolitan interests, including the theatre, the opera, the ballet, the museums and golf, which he describes as both pleasing and exasperating. In his reading he lists George Bernard Shaw and Movie Makers as favorites. Like many other city people, his customary summer automobile travels have been interrupted by the war.

Mr. Hollywood says that his early acquisition of a still camera was again in the typical New York City pattern. But, before long, he came into the movie field, where he elected to work with 8mm. equipment, "because of the challenge its small size offers." He has filmed all kinds of subjects in the 8mm. width, and with the true philosophy of the seasoned filmer he declares that there is no "best" type of movie—only that which you want most to make. Sharing movies with others is, Mr. Hollywood holds, a great part of the satisfaction he gets from them. Therefore, he has been an active club member, both in the New York City 8mm. Mo-



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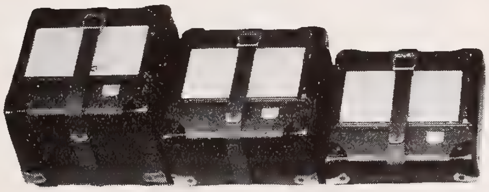

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tion Picture Club and in the Metropolitan Motion Picture Club. He is now leading a motion picture seminar in the club months for the members of the latter unit.

Ernest DeAlton Partridge was born in Provo, Utah, November 6, 1905. He is a graduate of Brigham Young University, at Provo, with the degree of Bachelor of Science, obtained in 1930. His education continued at New York University and at Teachers College, Columbia University, where he was granted the degree of Doctor of Philosophy in 1934. His special field of study has been in psychology.

Dr. Partridge has been Associate Professor of Education at New Jersey State Teachers College, in Montclair, since 1937. He is now on wartime leave from that institution and is a lieutenant in the United States Naval Reserve. His present assignment is with the Naval Flight Preparatory School at Rensselaer Polytechnic Institute, at Troy, N. Y., where he carries on the equivalent work of a student counselor in a civilian college.

In addition to his major collegiate activity, Dr. Partridge has undertaken with great success a number of other responsibilities. He was National Director of Research for the Boy Scouts of America, from 1934 to 1937; he was Statistician for the National Council, Boy Scouts of America from 1928 to 1934; he has been Consultant in Visual Education and Research for the National Council of the Boy Scouts since 1937. He has been a member of the faculty of the National Camp of Life Camps, Inc., and a special instructor at New York University since 1940; he was Director of Program and Personnel of the Southern Counselors and Recreation Leaders Institute from 1940 to 1942. These many duties have been interrupted by Lieutenant Partridge's war service.

Lieutenant Partridge is an inveterate user of sensitized products, both as an amateur and as a professional. His first still picture was developed by him as a Boy Scout when he was twelve years old, and he has used cameras ever since. In 1935, while he was Director of Research for the Boy Scouts of America, he investigated the use of films in Scout training. After finishing several silent pictures, Dr. Partridge undertook, with Arthur L. Gale, ACL, the production of *The Scout Trail to Citizenship,* which has had a very large distribution in the Boy Scout field, where it has established what is probably the record for the largest number of Kodachrome prints made of a single subject. This movie was one of the first films of important length to be printed in color.

The Boy Scout film program, under Dr. Partridge's guidance, has evolved into a significant activity. Four full time persons and two part time consultants make up the staff, which engages specialists as needed. Its yearly budget for producing, servicing and reproducing films amounts to more than $50,000.00 now, and will be larger. Training films are now officially a part of Scout education, and local councils look to them as a part of regular service from National Headquarters.

Dr. Partridge has also worked in making films for Life Camps, Inc., including *Camping Education, The Story of National Camp,* which was produced by The March of Time.

Lieutenant Partridge has what is probably a unique possession among service men. In 1938 he got personal movie footage of Hitler at the Nuremberg Congress, where he managed to focus on the fanatical Fuehrer from thirty feet, through flags and regimented waving hands. He reports that the Gestapo present looked extremely bored with the whole proceeding. A personal filmer of long standing, Dr. Partridge has reels of all parts of the United States and of other places in America and Europe.

A travelog plus

[Continued from page 269]

long shot of the road, we filmed the trees as they had impressed us most, simply by driving among them. If you ever tried to shoot from a moving car, you know how poor the results can be; but this was a good, smooth highway; praying silently, we pushed back the front seat and set up the tripod on the floor of the car. Making sure that part of the hood was included for foreground, the cameraman hugged the tripod, to keep it from bouncing off the floor. Sailing along at about sixty miles an hour on a clear stretch, the driver shifted out of gear and turned off the motor. We were doing at least fifty through the forest when the camera was started, at sixty four frames a second. A combination of smooth road, high speed coasting and slow motion cinematography made that scene look better by far than a rear projection shot. The forest floats by on the screen like something in a dream, and an effect of tremendous depth is created by the shadows on the road, as they glide over the hood. Best of all, the footage gives, as nothing else could give, an impression of the size of the trees. This technique was later used to capture, from a boat, the reflected fairyland of clouds and crags and still blue water at Crater Lake.

Getting back to our story, we see our small boy hero against each grandiose backdrop, completely unaware of his surroundings. He is absorbed in the latest edition of Superman, turning his back on Mount Rushmore, Old Faithful or whatever happens to be in the offing. The climax of our tale occurs at the Grand Canyon. Paul is discovered with his favorite magazine by the brink. It is a hot, muggy day, and, while we look for more scenery, he falls asleep. In the dream sequences, Superman appears. As the background fades and we, too, enter the dream, the picture of Superman changes dimly, and we see that Paul *is* Superman, costume and all —just as he leaps off into space. He flies around for a while, and his thoughts return to the car. He "zooms" down, gently picks up the car and soars out over the Canyon, to give the riders a thrill. We see him enjoying the wind, as he flies along under the front of the car. Startled faces peer from the windows and draw back, shuddering. The canyon floor rocks crazily, two miles down below the running board. Our hero is having the time of his life.

But he has not seen the storm gathering in the south, and suddenly it breaks, as Canyon storms do. The black clouds are whipped down around him on all sides, thunder crashes, and poor Superman, now soaked and in panic, struggles desperately to reach the other rim of the Canyon with his burden. He fails. The flying car is drawn into an upward current, and suddenly there is a blinding flash of lightning. Nothing is left of our hero and of the car but a few fragments that float downward. The dream is cut short, as Paul awakens with a horrified yell. Then he grins sheepishly, and we dissolve to see him riding home in the car. He gives his favorite magazine one lingering look, shakes his head and throws the booklet out the window. The camera follows it down to the ground, as the car disappears in the distance. Superman flutters a little in the dust, and we read on the back cover: "The End."

Film export rules

Movie makers planning a trip outside of the United States will be enheartened to learn that it is no longer necessary to secure an export permit for the unexposed film stock they may wish to carry with them. Cancellation of the export permit requirement by the Foreign Economic Administration (successor to the Board of Economic Warfare) was confirmed to Movie Makers in a special letter from Byron Price, director of censorship, in Washington. Mr. Price emphasized, however, that packages of raw film are still subject to censorship examination, to make certain that the contents of these packages are as represented. "Your readers are advised," concludes Mr. Price, "to ship or carry film only in the original boxes in which it is regularly retailed, leaving the manufacturer's seals unbroken."

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THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

Flight Log, 2 reels, 800 feet, 16mm. sound on film, black and white, running 20 minutes; produced by Shell Oil Company in cooperation with the U. S. Army Air Corps.

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Flight Log reviews the progress of aviation since the Wright Brothers' experiments in 1903, revealing the teamwork of pilots, designers and scientists whose skills resulted in today's superb airplanes, and cites the development and commercial production of 100 octane gasoline which has contributed so much to plane progress.

Note: *Flight Log* is not available to exhibitors in Arizona, California, Colorado, Idaho, Kansas, Montana, Nebraska, Nevada, New Mexico, North Dakota, Oklahoma, Oregon, South Dakota, Utah, Washington or Wyoming.

The Maintenance of 'Plexiglas' and 'Lucite,' 1 reel, 1600 feet, 16mm. sound on film, black and white, running 38 minutes; produced by Caravel Films, Inc.

Offered to: aircraft industries.

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The Maintenance of 'Plexiglas' and 'Lucite' is a film produced at the request of the Army Air Forces and the United States Navy. It provides basic instruction on the proper methods of servicing, repairing and replacing acrylic plastic enclosures. The picture may be borrowed only by groups directly concerned with aircraft instruction.

Animals in the Service of Man, 2 reels, 16mm. sound on film, Kodachrome, running 22 minutes; produced by United Specialists, Inc.

Offered to: groups.

Available from: Film Division, American Museum of Natural History, New York 23, N. Y.; Film Library, New York University, 71 Washington Square South, New York 12, N. Y.; Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York 17, N. Y.; 19 South LaSalle Street, Chicago 3, Ill.; 351 Turk Street, San Francisco 2, Calif.; 1700 Patterson Avenue, Dallas 1, Texas.

Animals in the Service of Man dramatically portrays the machine and industrial world in which we live and its close relationship to and dependence upon animals. Seen are some of the more important functions of animal welfare societies in protecting and conserving domestic animals. Lowell Thomas does the commentary.

The Modest Miracle, 1 reel, 16mm. sound on film, black and white, running 30 minutes; produced by Wilding Pictures for Standard Brands.

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Hunting and Fishing in Kipawa, 3 reels, running 21 minutes, 16mm. Kodachrome, silent, with French and English titles; produced by Province of Quebec Tourist and Publicity Bureau.

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Hunting and Fishing in Kipawa, filmed by Louis Roger Lafleur, ACL, is the story of a business man who sets out on a hunting and fishing trip in the rough, heavily wooded country between Lakes Kipawa and Temiskaming. This section of Canada, in the northern part of Quebec, is noted for its big game, and it provides excellent material for the cinematographer.

Resurrection, 800 feet, 16mm. sound on film, black and white, running 20 minutes; produced by France Forever.

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Resurrection depicts the part played by France in this war, with emphasis on important events in the spring of 1941, 1942 and 1943, and the resistance that the country made. The Belgian Information Center cooperated in editing.

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■ BASS SAYS: For over 33 years our policy has been satisfaction or your money back always. 16mm. Bell & Howell 2000 ft. reels, $4.25; 16mm. Bass 1600 ft. reels, $3.85; 16mm. Bass 1600 ft. cans, $3.50; 16mm. Bass 1200 ft. reels, $3.30; 16mm. Bass 1200 ft. cans, $2.15; 30x40 Radiant tripod model screen, $13.75; 40x40 Radiant tripod model screen, $17.75; 48x48 Radiant tripod model screen, $21.50; 30x40 Da-Lite Versatile screen, $7.50; 40x40 Da-Lite Versatile screen, $10.00. USED 16mm. CAMERAS: Cine-Kodak Model A, *f*/3.5 hand crank only, $50.00; Filmo 75, 100 ft. capacity, Cooke *f*/3.3 and case, $64.50; Bell & Howell Filmo 70 with Spider Turret, 20mm. B & L wide angle *f*/3.5, 1″ Cooke *f*/3.5, 3¾″ Wollensak *f*/3.3, complete with case, $137.50. In stock: new Bolex H-8 camera less lenses, $200.00; new Bolex H-16 cameras less lenses, $200.00. SPECIAL: Defranne Universal Vertical title stand complete with magnifier for following cameras: Kodak 8mm.; Bell & Howell 70DA; Kodak 16mm.; Keystone 8. Your choice, each, postpaid anywhere in the U. S. A., $5.75; another lot of Baia 8mm. slitters, $3.03; another lot of Craig 16mm. Jr. complete Editor, includes DeLuxe Splicer, rewinds and cast aluminum base with cement, $19.75; Baia automatic splicer for 8 or 16mm., $8.75; Craig Jr. Splicers for 8 or 16mm., $3.95; Goerz reflex focuser, C mount, $33.50. We buy 'em, sell 'em, and trade 'em. Complete stocks of new Cine equipment all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison Street, Chicago 2, Ill.

■ ORDER your 8mm., 16mm. projector now; all makes. Rent home movies by the week. Lowest rates. Catalogs. DAYTON FILM RENTAL, 2227 Hepburn, Dayton 6, Ohio.

■ 16mm. BELL & HOWELL Filmosound Projector, 110 volts a.c., factory reconditioned 1600 foot reel arms, sound and silent speeds, 750 watt lamp, microphone and phonograph plug-in, 12 inch speaker, 125 feet speaker cord. Excellent running condition. Compact in two cases. Ideal for roadshow, club, or school. Price $400.00. Write MITCHELL GINKOWSKI, 2506 — 52nd St., Kenosha, Wisc.

■ 16MM. CINE-KODAK Special—Latest model including 1″ *f*/1.9 lens, extra 100′ magazine. reflex finder, adapters, accessories, Royal tripod and camera carrying case. Purchased new by owner. Guaranteed as new, $650.00. GEPFERT DRUG COMPANY, 1231 Twelfth St., Augusta, Ga.

■ 12½MM. T. H. Cooke *f*/1.4 lens, $101.35: 1″ *f*/2.7 T. H. Cooke foc. mt., $60.80; 1½″ *f*/3.5 T. H. Cooke with B&H 4X filter, $81.10; Cable release attachment, $3.45. All above brand new items for B&H Sportster or Companion. Supplementary Hyper-Cinor for 1″ *f*/1.9 Lumax, $21.00. Leitz Adapter for using Leica lenses on Magazine Cine-Kodak, $44.80. COLUMBUS PHOTO SUPPLY, 1949 Broadway, N. Y. C. 23.

■ FILMO D, like new, has back-wind, fast 1″ and 2″ lenses, special case. Many extras included. Real value, $400.00 cash. OWNER, 215—25th St., W., Bradenton, Fla.

■ BRAND NEW 8mm. Bolex with custom made case and *f*/1.9 lens, $275.00; new 16mm. Bolex with custom made case and *f*/1.5 lens, $300.00; wide angle lens for your 8mm. camera with view finder, $35.00; screw in type A filter for your Revere, Keystone, or Bell & Howell camera with shade, $4.50; new 1½″ Wollensak *f*/3.5 chrome finish telephoto for 8mm. camera, $43.75: new 1½″ *f*/3.5 Cooke for Bell & Howell, $75.75; 30x40 beaded screen, new with tripod, $7.95; Bell & Howell 8 and 16mm. projection lamps in stock; 400′ 16mm steel reels and humidors, 3 for $1.00; 8mm. 200′ steel reels and humidors, 4 for $1.00; 300′ metal reels, 4 for $1.00: 1600′ reels, new Bell & Howell, $3.85; new 2000′ Bell & Howell reels with Eastman humidors, $7.25. NATIONAL CAMERA EXCHANGE, Established in 1914, 86 South Sixth St., Minneapolis 2, Minn.

■ BELL & HOWELL Titler with lights attached, $8.50; 1600 foot reels, $1.90 each, 6 or more $1.75 each; Neumade 16mm. measuring machine, $45.00; Kin-O-Lux splicer, new, $7.50; Pro Wipe attachment, $25.00; Bausch & Lomb Film Slide and roll viewer, new, $8.50; Cine-Kodak Model A, 400 ft. magazine, large finder, $85.00; pair Kin-O-Lux 8mm. rewinds, $9.00; new Thalhammer sunshade and filter holder, $22.50; Sunshade and 3 graduated filters, $35.00; sunshade and filter holder, $6.00. Special bargains in filters and sunshades; American Cinematographer Handbook and Reference Guide, $3.50; Professional crank, pan and tilt tripods, $75.00 up; screens, 30x40 beaded, boxed, $10.00; Cine-Kodak 16mm., BB, *f*/1.9 and case, $73.00; Cine-Kodak, Model B, 1″ *f*/1.9, 73mm. *f*/4.5, case, $120.00; 1000 and 2000 watt spotlights, Fresnel lenses. CAMERA MART, 70 West 45th St., N. Y. C.

EQUIPMENT WANTED

■ SELL YOUR MOVIE EQUIPMENT NOW—WANT sound cameras, 8-16-35mm. silent and sound projectors; 35mm. Eyemo, Cine Specials, lenses, motors; send description, price, cash waiting. CAMERA MART, 70 West 45th St., N. Y. C.

■ WANTED: Bell & Howell Filmo Aristocrat Turret 8. Write details to G. B. LARKIN, Underhill Road, Ossining, N. Y.

■ WANTED: Used Bolex G 816 projector with lens. New 8mm. Ampro to swap or state your price. E. S. GRAFFAM, 33 Lincoln St., Plainville, Conn.

■ WANTED SIXTEEN MM ARC PROJECTOR, also all types of motion picture equipment. Our offers are the best in the country. Write today to the NATIONAL CAMERA EXCHANGE, 86 South Sixth St., Minneapolis 2, Minn.

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■ I BUY—sell—swap—rent S.O.F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

FILMS FOR RENTAL OR SALE

■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock; orders shipped day received by STANLEY-WINTHROP'S, 5-7 Revere Rd., Quincy, Mass.

■ SOUND SHOWS $2.00 per day. 16 and 8mm. films for sale. Catalogues available. JENKINS AUDIFILMS, Lewisburg, Pennsylvania.

■ SELLING out 500—8 and 16mm. subjects; low prices; stamp for list. We buy anything. THE CAMERA MAN, 542—5th Ave., New York 19, N. Y.

FILMS FOR EXCHANGE

■ BUY MORE WAR BONDS and yet enjoy BETTER FILMS, by adopting our inexpensive exchange plan; silent pictures, $1.00 reel; sound, $2.00. Also sell. Free catalogue. Send for Victory Bulletin on SELECTED SOUND programs, reasonable rentals. BETTER FILMS, 742 New Lots Ave., Brooklyn 7, N. Y.

MISCELLANEOUS

■ 8MM. FILMS and Model Railroad Equipment. Bought—sold—traded. RIEDEL FILM & TRAIN SERVICE, Dept. MM-744, 3207 Joslyn Rd., Cleveland 11, Ohio.

Have you idle equipment on your shelf?

Somebody is looking for the very thing you may have.

A classified advertisement in Movie Makers will dispose of it for you.

Closing date for receipt of August copy is July 10.

MOVIE MAKERS
420 Lexington Avenue
New York 17, N. Y.

Measuring light for movies

[Continued from page 271]

color movies is the brightness range of the scene. Kodachrome will handle only a limited range, and objects outside it will be unsatisfactorily rendered. Two courses of action are open to the filmer; he can either control the scene brightness range or he can expose for just the part in which he is interested.

To control the scene range, one must understand that it is expressed by the numerical ratio between the darkest and brightest colors in the scene. For example, if the darkest color had a light value of 5, and the brightest one of 50, the scene range would be expressed by ten. If additional illumination were directed on the darkest color, so that its light value became 10, the scene range would be reduced to five. This additional illumination could be supplied by reflectors or by additional lights, if the scene were under artificial illumination. Ideally, the scene brightness range should be four.

However, it is not always possible to control the scene range. The filmer must then choose the portion of the scene in which he is particularly interested, expose for that and let the rest of the scene take care of itself. After considering the method of using an exposure meter in color filming, we can understand how easy it is to expose for the chosen portion.

Exposure for color film should be calculated by the Brightness Range method in which two readings are made, one of the brightest color and one of the darkest. The arrow of the universal type of meter should be set midway on the dial between the two light values. With a cine meter, the two values are averaged, and the average figure is used on the guide dial. Black and white are not considered as colors, in determining exposure for Kodachrome.

Since the "A" and "C" positions on the calculator dial of the Weston Universal meter represent an exposure range of four, between those two positions, they can conveniently be used as an indication of the range of Kodachrome. After setting the dial, all objects whose light values fall on or between these two letters on the dial will be correctly exposed. If the light value of an object falls below that of the "A" position, that object will tend to be underexposed; if the light value is above that of the "C" position, there will be a tendency to overexposure. This fact can be used to expose selectively for the portion of the scene in which one is particularly interested, if the scene brightness range is beyond the film's range.

For example, if the scene range is fifteen, all objects cannot correctly be exposed. If the dark colors are of interest, the "A" position should be set opposite the darkest color's light value, thus matching the lower limits. If the bright colors are of interest, the "C" position should be set opposite the brightest color's light value, thus matching the upper limits, and, if the middle colors are most important, the arrow should be set midway between the two light values. It will be recognized that this last example represents the general method originally recommended.

Substituted readings can be used, if they are required. In fact, objects on which readings can be taken must sometimes be substituted for the actual ones to be filmed, because of circumstances beyond the movie maker's control. The back of one's hand is a good substitute for a person's face; grass, rocks or trees near by can be substituted for such objects in the distance. If these are of the same color and lighted in the same way as those in the scene, they will have the same light value.

It is suggested by the Eastman Kodak Company, the manufacturers of Kodachrome, that no exposure be made with this film outdoors, at normal shutter speeds, with a smaller diaphragm opening than *f*/11. This suggestion is due not to an inherent defect in the film itself, but to the fact that in this country there is insufficient light from the sun to yield a correct Kodachrome exposure at stops smaller than *f*/11. If, after using your meter, the exposure indicated is less than *f*/11 at one fiftieth of a second, check your method to be sure that everything was done correctly.

Of course, many, many reels of film have been exposed without thinking of these various details. But, when the pictures were satisfactory, this fact was due more to luck than to good judgment. When the cinematographer arrives at a point where he knows that he will get good color movies when he makes the picture, he has learned to consider all the factors that affect the result. He has also learned that care is the best insurance.

HOT SPOTS

When you are filming in bright sunlight or indoors under flood bulbs, be sure to check your scene through the viewfinder for "hot spots." These are the glittering reflections of a direct light source which are all too easily picked up on such polished surfaces as a windowpane, picture glass or automobile body. Viewed from your own eye level, hot spots may not reveal themselves because of the difference in angle of reflection. Only a careful check through the camera viewfinder will tell the story.

Practical films

[Continued from page 276]

dents of Cleveland and its suburbs. Bathing beaches, nature trails, sports fields, picnic grounds and camps for boys and girls are at hand. The parks also provide a locale for scouting activities, wildlife study, horseback riding and all winter sports. Scenes of the abundant facilities are interestingly presented in the thirty two minute course of the color film.

The sound narration by Mr. Lybarger was recorded at the George W. Colburn Laboratory in Chicago. The production is available to civic organizations, in or near Cleveland, having fifty or more people.

PUBLIC LIBRARIES AS CLEARING HOUSES

Dr. Ward C. Bowen, chief of the Bureau of Audio and Visual Aids, New York State Educational Department, "has conceived the idea of using the facilities of public libraries as clearing houses for motion picture films (amateur and semi professional) to further the interests of visual education which he thinks will become an important factor in our daily lives after the war," writes John J. Ronan, ACL, president of the Amateur Motion Picture Society, ACL, of Albany, N. Y. The film advisory committee of the Albany Public Library has been formed to discuss the possibilities of the plan. The first meeting was held on April 13, with Dr. Bowen presiding. Members are Mr. Ronan; Helen Baker, director of leadership education and librarian, New York State Council of Churches; Dr. Floyd Henrickson of New York State College for Teachers; George Roberts, supervisor of war training, New York State War Council; Thomas C. Stowell, assistant director of the Division of Public Health Education of New York; Charles R. Creamer, division manager of the Albany *Times-Union;* Mrs. Rose Einhorn, director of publicity of the War Council; Ralph Wheeler, of the Albany Institute of History and Art; Curtis F. Bigley, principal, Albany School 19; and Carroll W. Greenman, of the New York Telephone Company.

COMBUSTION FILM

A 16mm. Kodachrome film called *A Study of Stoker Fuel Beds* has been made by Otto de Lorenzi, director of education of the Combustion Engineering Company in New York City, as part of a research program undertaken by that organization. Speed up motion pictures have been found to be of value in analyzing the slow motion of fuel beds in stoker fired industrial furnaces. They give an accurate picture of the

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4 Sound KODACHROME Subjects

WALTZ OF THE FLOWERS
ONE REEL. Flower Display in New York CONSERVATORY. Gorgeous scenes in natural color with TSCHAIKOWSKY'S immortal music as background. . $75

LOBSTER HARVEST
TWO REELS. In natural color. Life and activities of lobster fishermen amid beautiful scenes of Maine coast $125

JEFFERSON & MONROE
ONE REEL. An historic document in beautiful motion pictures of the country made famous by these great Americans. Showing the mutual influence exerted by men and country upon one another.......................... $75

FOREFATHERS OF LIBERTY
ONE REEL. Cape Cod's Coast, rocks and hills tell the deeds of Valor of the pioneers that shaped the future of America. A beautiful picture.................... $75

Rentals for each reel, $3 a day; $7.50 a week.

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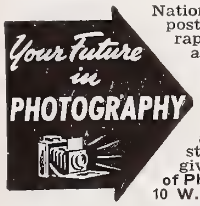

Nationwide opportunities, sound postwar career waiting. Photographers needed by newspapers, advertisers, in business, industry, science. N. Y. I. graduates also winning promotion, higher pay in Armed Forces. Qualify at America's largest, oldest school. Resident or home study courses. Free catalog gives details. N. Y. Institute of Photography, Department 105, 10 W. 33 St., New York 1, N. Y.

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Meany, Miny & Moe are ever "in" and "out" of highly humorous scrapes. Packed with laughs.
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Show also a Mickey Mouse, Oswald Rabbit, Donald Duck cartoon at your next HOME MOVIE show.
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THE FINISHING TOUCH IN a well edited and well titled film is the attractive and interesting introduction and end title that together make up the current ACL leader.

This ACL film badge of membership is a movie itself—it's animated, both leader and trailer.

League leaders are given free to every member when he renews his membership. They are offered to ACL members at the following prices:

8mm. **50c**
16mm. **60c**

AMATEUR CINEMA
LEAGUE, INC.
420 Lexington Avenue
New York 17, N. Y.

sequence of operation and permit careful study of the various changes that take place in fuel bed zones, which the human eye cannot satisfactorily observe. Mr. de Lorenzi filmed 400 feet on the subject, which will be screened for the benefit of engineering societies.

News of the industry

[Continued from page 277]

agement committees in wartime Britain; and *West Wind*, eulogizing the artist Tom Thomson by showing his sketches and the countryside that was his painting ground, for a comparison.

Invasion film *Invasion of Fortress Europe* and *Rome Falls to Allies*, both on one reel, have been released by Castle Films. It is available at photographic dealers in 8mm. silent and 16mm. silent and sound editions. The first part of the special *News Parade* provides actual scenes of the fighting to establish beachheads, while *Rome Falls to Allies* pictures spearheads of the Allied armies eliminating the last of Nazi resistance in the Italian capital.

Guide book A new book. *A Guide for Military and News Photography*, has been written by Jack Price and published by the Falk Publishing Company, 10 West 33rd Street, New York City. Based upon the author's study of military photography, it tells the story of our armed forces' activities in this field and compares the duties of the military photographer with those of the newspaper cameraman. Excellent action pictures are reproduced through the courtesy of the Navy, Marine Corps and Army Signal Corps. Copies are available in stores and from the publisher at seventy five cents.

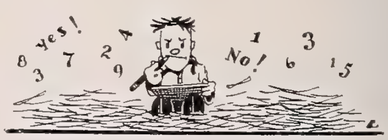
RCA plans A series of meetings have been held in Camden, N. J., by personnel of the theatre equipment section of the Radio Corporation of America, to discuss plans for distribution of equipment for post war "drive in" theatres and for theatre television. New products in the theatre equipment line were also under discussion, with Homer B. Snook, sales manager, declaring that prospects for delivery of sound equipment are definitely brighter for the remainder of the year, while deliveries of projection equipment should show some improvement.

France invaded Official Films, 625 Madison Avenue, New York 22, N. Y., has scenes of the Allied assault on the coast of France in Volume 2 of *1944 News Thrills*, heralding the mighty offensive by air and sea. The one reel volume is called *Invasion*; it contains the first available newsreel shots of the greatest landing operation in history. The film comes in 8mm. silent and 16mm. silent and sound versions.

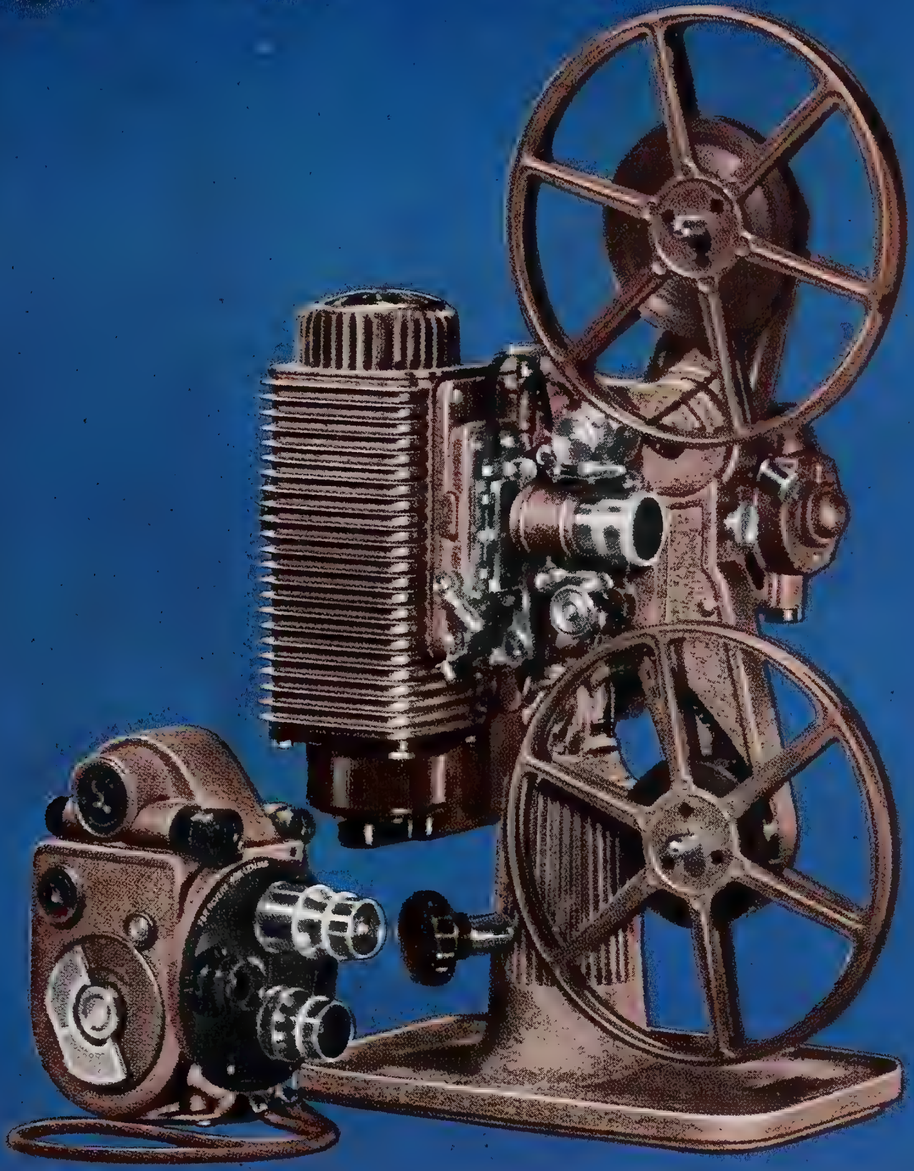
NAVED The appointment of Donald Bean as its educational consultant has been announced by J. M. Stackhouse, president of the National Association of Visual Education Dealers. Mr. Bean, long active in educational film projects, supervised the production, *Eighteenth Century Life in Colonial Williamsburg*. NAVED has adopted a post war platform that calls for a code of ethics for the industry, training of former service men for employment and recognition of better teaching procedures through NAVED awards.

Films to B & H The Bell & Howell Filmosound Library, having acquired the original negatives, is now handling all orders for prints of films that have been produced and distributed formerly by Burton Holmes Films. Inc. The transfer affects a large compilation of educational and travel pictures, many of which were filmed by Mr. Holmes during his world travels.

Schools as film libraries The National Film Board of Canada, with headquarters for non theatrical distribution in the United States at 84 East Randolph Street, Chicago, has announced that sixteen American universities are acting as libraries for the Board's 16mm. factual sound films of Canada. They are available to schools, churches, clubs, civic organizations and adult study groups at a nominal rental charge. Sources of recent releases are: University of California at Berkeley; University of Connecticut at Storrs; Brigham Young University at Provo, Utah; Pennsylvania State College at State College; University of Missouri at Columbia; Oregon State College at Corvallis; University of North Carolina at Chapel Hill; University of South Carolina at Columbia; University of Michigan at Ann Arbor; University of Nebraska at Lincoln; Central Washington College of Education at Ellensburg; University of South Dakota at Vermilion; Iowa State College at Ames; University of Oklahoma at Norman; Indiana University at Bloomington; New York University, New York City.



Recording Life's Happiest Hours



Revere precision-built instruments, with their simple, advanced design and fast lenses, make the taking and showing of sharp color or black-and-white movies amazingly *easy*. . . . After Victory, still finer Revere Cameras and Projectors will be available to bring the pleasure of home movies to millions more.

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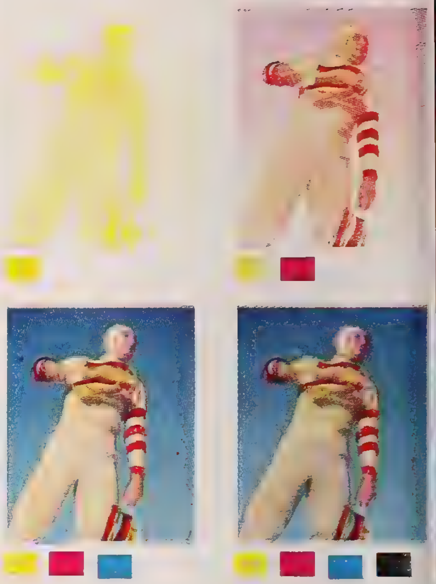
Makers of Fine Ciné Equipment

Revere 8

This page is "Kodak" in more ways than one

Landing Signal Officer on Flat Top. Official U. S. Navy Photograph.



To print this full-color Kodachrome photograph, four separate printing plates are made *photographically*—each a complete record of one of the basic colors. The colors are then printed in succession, one over the other, as shown above.

From the snapping of the picture itself on Kodak Film . . . through a succession of photographic processes (for which Kodak supplies materials) . . . the illustration finally reaches the printed page.

This procedure is followed in the making of thousands of magazine and newspaper illustrations—editorial as well as advertising. They are produced through photoengraving, photolithography, or photogravure. As you see, "photo" is common to all.

In a sense, therefore, almost any page might be called a "Kodak page" —whether it happens to be a Kodak advertisement or not.

So, as you go through your magazines and newspapers, it is *photography* which reports to you the war and other news . . . adding to your knowledge and entertaining you a dozen times a day.

One important reason why magazines and newspapers are so "readable" and "lookable" is that Kodak has long been a leader in developing materials for improved reproductions.

EASTMAN KODAK COMPANY
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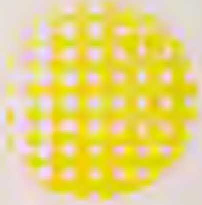
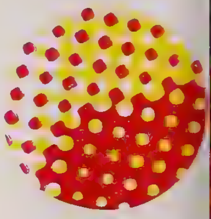
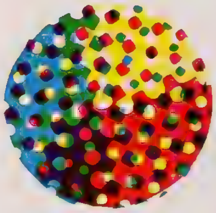
REMEMBER THE U. S. S. ATLANTA? . . . How in the fighting near Guadalcanal—with one-third of her crew wounded or slain—she fought on until the enemy had been routed?—how, after sinking a destroyer—though her engine-room was flooded, her top-side a shambles—she went after a cruiser and sank that too, before her battered hulk slid under the waves?—A stern example for us at home. BUY MORE WAR BONDS.



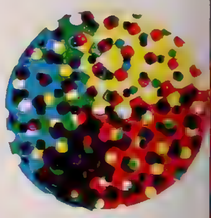
Magnified 15 times, a print from a section of the "yellow" plate is seen to be a pattern of dots . . .



Red dots are superimposed . . . printed by the corresponding section of the "red" plate . . .



Dots from the "blue" plate are printed next . . .



Then black dots, for 'depth" of color.

Serving human progress through photography

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

AUGUST
1944

25c

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16 MM
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THE WORLD'S GREATEST TRAINING FORCE

This little red schoolhouse has a "Great Science Laboratory"

OUT ON THE PRAIRIE, miles from any city... a little red schoolhouse, one of thousands all over the world. One room, one teacher . . . a few years ago, its students learned little more than the fundamental three R's. Today they see and hear the greatest wonders of the world . . . watch famous scientists perform miracles with the finest laboratory apparatus ever made . . . see and understand mysteries of chemistry and physics with every experiment perfect every time. ¶ Sound Motion Pictures have transformed the Little Red Schoolhouse. Wherever on this globe schools or colleges may be, Victor 16 MM Sound Motion Pictures can bring new methods of learning and higher standards of education to all who can see and hear.

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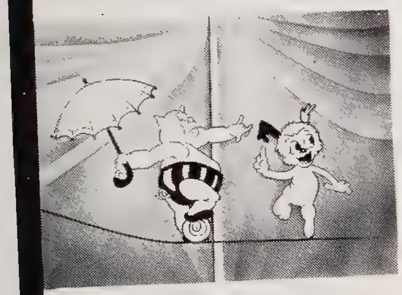
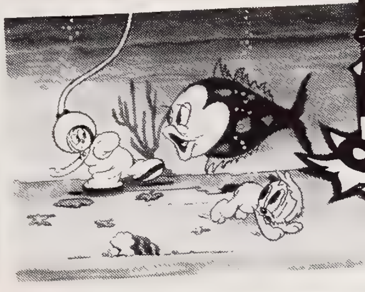


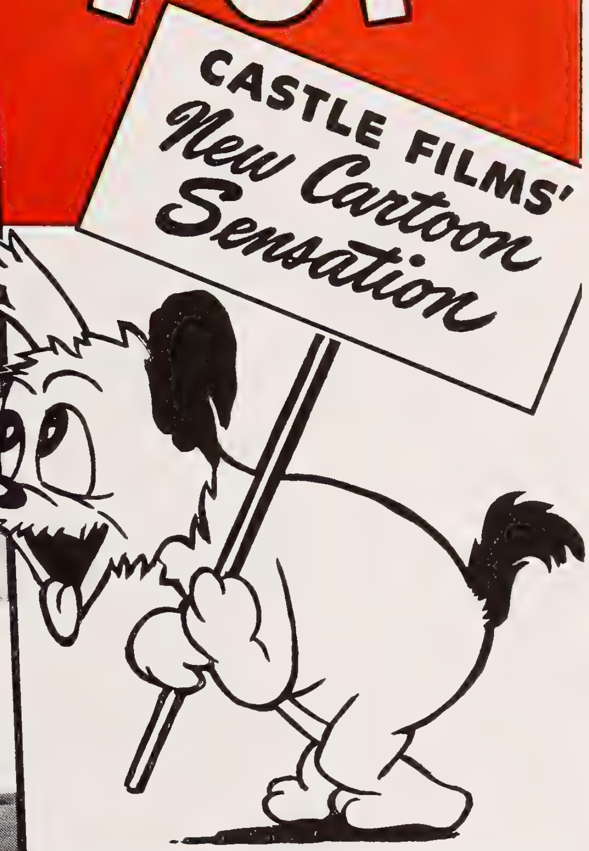
1 "CIRCUS CAPERS"

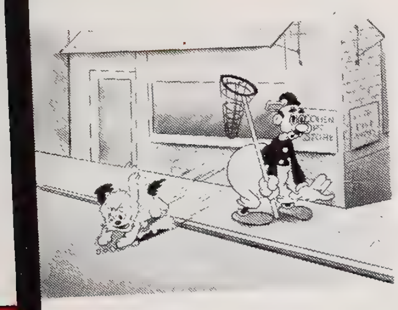
Puddy sneaks under tent. Sees Fifi with Apache dancer. Thinks her abused! Socks partner! What zany fun!



2 "DOWN IN THE DEEP"

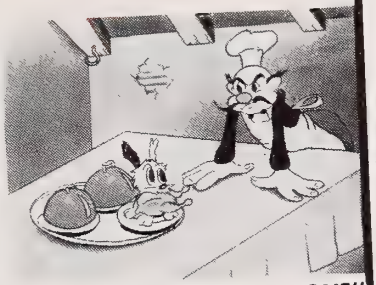
Puddy's pal encounters sea monsters. Puddy pumps! Inflates diving suit. Pop!... Puddy's pal comes to surface... saved!





3 "DOG WANTED"

Mary adopts Puddy who likes his fleas better than a bath. It is furious fun when Puddy's fleas return home!



4 "PUDDY PICKS A BONE"

Puddy falls into a barrel and is almost caught by the chef, but grabs some chickens and escapes. All ends happily.

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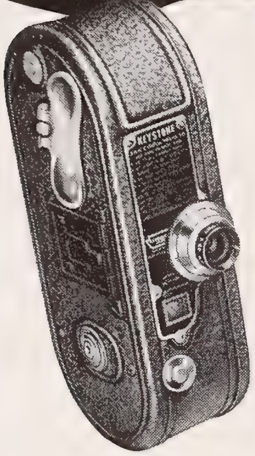

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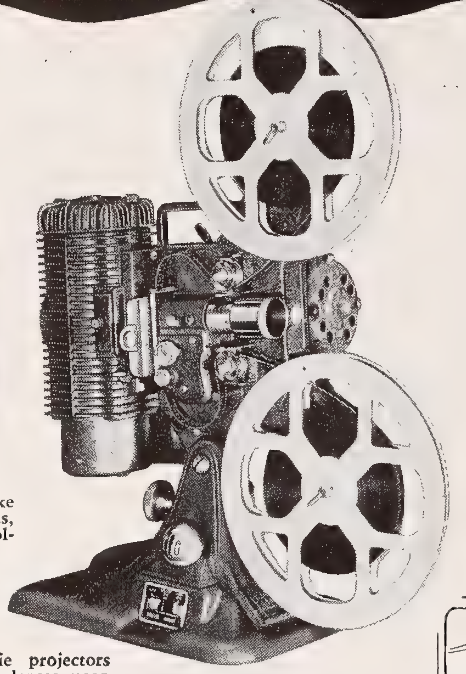

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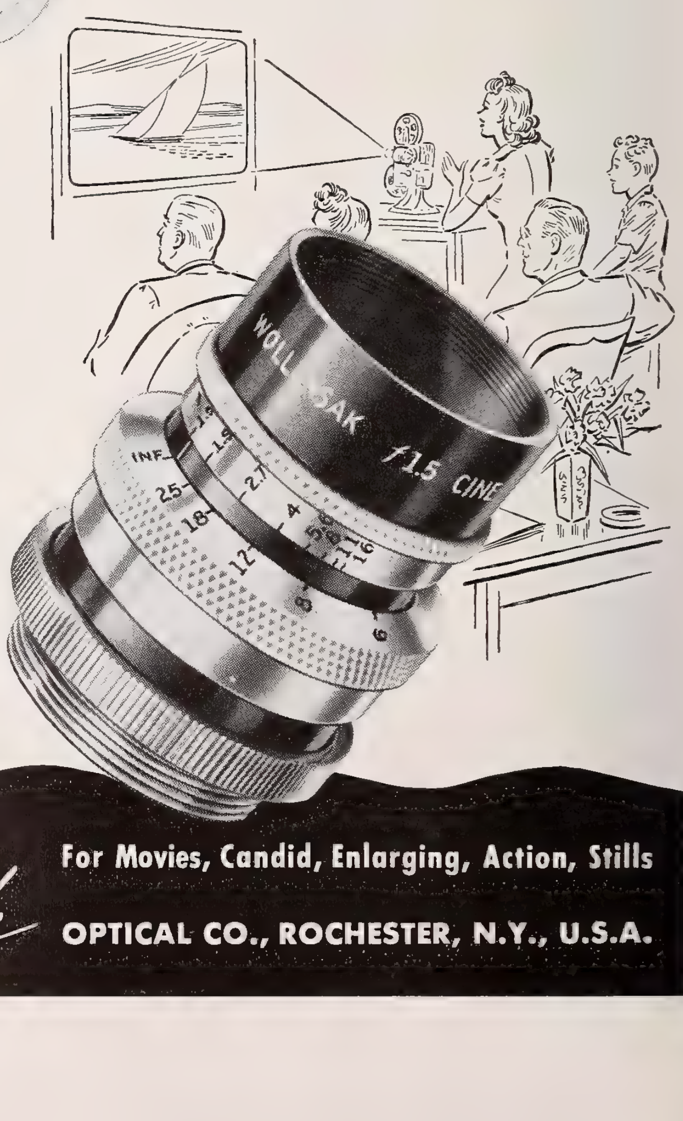

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MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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• ON THE COVER: Kodachrome of Basic Trainer, courtesy Consolidated Vultee Aircraft Corporation.

Barbre from Frederic Lewis

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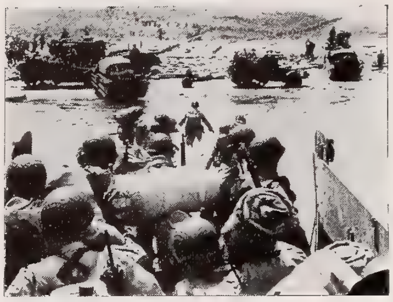
FILMS YOU'LL WANT TO SHOW

Non theatrical movie offerings for substandard projection

■ *The Lone Avenger,* 16mm. sound on film, black and white, running sixty minutes, is released by Astor Pictures Corporation, 130 West 46th Street, New York 19, N. Y. Ken Maynard turns detective to solve the murder of his father, a small town bank president, in this Wild Western story. Tarzan, his wonder horse, performs some of his remarkable tricks and helps the hero to win the battle of law against lead. Muriel Gordon is one of the principal supporting players.

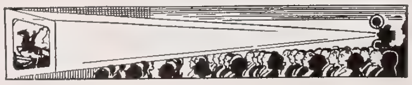
■ *Hi Buddy!,* six reels, 16mm. sound on film, black and white, is released August 2 by Bell & Howell's Filmosound Library, 1843 Larchmont Avenue, Chicago 13, Ill. The forming of an "off the street" club, and its decline because of parental preoccupation with war problems, form the theme of this entertaining comedy drama. Dick Foran and Harriet Hilliard are the leading players, aided by a remarkable cast of juveniles.

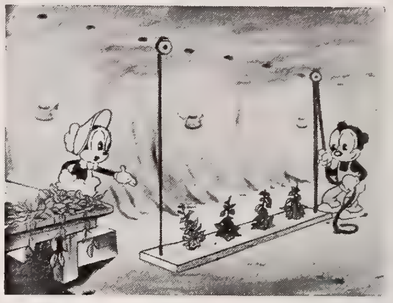
■ *Flight of the Dragon,* one reel, 16mm. sound on film, Kodachrome, running thirteen minutes, is distributed by Pictorial Films, Inc., R.K.O. Building, New York 20, N. Y. This National Film Board of Canada release is a dramatization of Chinese art, showing the bronzes of the Han and Wei, the ceramics of the Y'ang, vases and water colors of the Sung and the Buddhist frescoes of the Yuan periods. The film was made from the collection of art in the Royal Ontario Museum.



■ *Invasion of Fortress Europe* and *Rome Falls to Allies,* both in the same reel, 8mm. silent and 16mm. silent and sound on film, black and white, is released by Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. This special News Parade edition contains vivid, tense sequences of American soldiers in the heart of battle on both Italian and French soil. Scenes of Allied landing operations on the Normandy beach, showing some troops being felled, picture a part of the terrors of modern warfare.

■ *Follies Girls,* seven reels, 16mm. sound on film, black and white, is distributed by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. Wendy Barrie, Gordon Oliver and Doris Nolan are starred in this swiftly moving musical comedy built around the romance of a soldier and a costume designer of Broadway shows. Four radio "name band" leaders, Johnny Long, Bobby Byrne, Ray Heatherton and Ernie Holst, are featured with their orchestras.



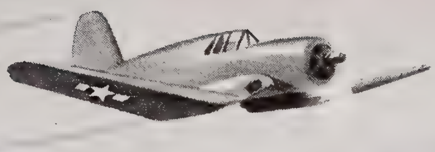


■ *Brownie's Victory Garden,* a Brownie Bear cartoon in various lengths of 8mm. silent and 16mm. silent and sound on film, black and white, has been released by Official Films, Inc., 625 Madison Avenue, New York 22, N. Y. Farmer Brownie Bear learns the scientific methods of planting and caring for beets, peas, corn and cabbages, only to find that a sly enemy destroys his crops as fast as they come up. The saboteur is finally vanquished by Brownie's attack with garden variety ammunition.

■ *How's About It?,* seven reels, 16mm. sound on film, black and white, is released with three reels of short subjects by Walter O. Gutlohn, Inc., 25 West 45th Street, New York 19, N. Y. This feature is concerned with behind the scenes activities of the music publishing business and with a poetess bringing suit because of the alleged theft of her verse by music publishers. The Andrews Sisters, Robert Paige, Grace McDonald and Walter Catlett are the principals, with Buddy Rich's band supplying musical specialties.

SURGERY

You cannot always show all of a human subject in your footage, nor is doing so invariably desirable. A close-up of the head and shoulders variety is conventional, but danger lurks when you have to remove parts of the body from the scene in other than normal closeups. Be careful not to cut off legs at knees or feet at ankles; watch arms similarly. If part of a head must go, do not cut just above the eyes; some of the hat, or the topknot of hair are the safest exclusions.



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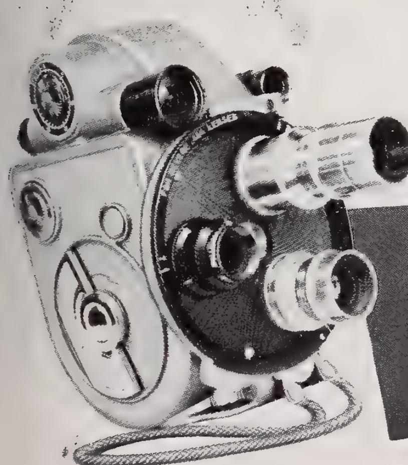

Revere 8

Closeups—What filmers are doing

Wartime winners of the Hiram Percy Maxim Memorial Award needn't feel too badly at not receiving for "the duration" the silvered metallic replica of that trophy. These things aren't managed any better in Hollywood, either. It was during the course of a recent chat with Russell T. Ervin, jr., FACL, that we discovered what the Academy of Motion Picture Arts and Sciences had been doing about its august "Oscars." You may recall that Mr. Ervin, as associate producer for Grantland Rice Sportlights, was the short subject award winner in 1943 with his striking study, *Amphibious Fighters*. Well, the other day his Oscar finally arrived. The precious statuette, once heavy with gleaming gold, was now cast in plaster of Paris and lightly covered over with a gilt paint. On one side, down near the feet of clay, the fragile golden skin had already begun to peel off.

Speaking of Maxim Award winners reminds us to tell you that Chester Glassley, after eighteen months' service as an enlisted man in the Navy Bureau of Personnel, at Washington, has received a commission as lieutenant (jg) in the United States Naval Reserve. Lieutenant Glassley, who has been at Harvard University for officer's training, was the producer of *The Will and The Way*, Award winner in 1940 and the first 8mm. picture so to place.

Corporal Vincent J. Fiskey, ACL, seems to come pretty close to reading his copy of Movie Makers in that front line foxhole, a mythical situation with which we toyed briefly in this column just last month. "In spite of all that goes on over here," he writes from Italy, "we still find time for Movie Makers. And when I say 'we', I mean the rest of the boys on my anti aircraft gun crew, who all enjoy it as much as I." Corporal Fiskey, who has already fought through the battles of Salerno, Mignano and the bitter siege of Cassino, reports running into fellow ACL members from such diverse points as England, Australia and New Zealand during the course of his travels. Hails from Pittsburgh himself, where, in quieter days, he was a member of the Pittsburgh Amateur Cinema Club.

Albert E. Sigal, ACL, of Menlo Park, Calif., has been awarded the trophy of the National Ski Patrol System, a friendly neighbor of ours just across Lexington Avenue at number 415. In the words of Minot Dole, NSPS chairman, Mr. Sigal is hailed as the System's outstanding member throughout the United States and Alaska during 1943. . . . If his services to the sport of skiing are in a class with his films of same, we can well understand such distinguished recognition.

Audience reactions were mixed (not to say muddled) at a late screening of *Peer Gynt*, the amateur film interpretation of the Ibsen drama produced by Sergeant David Bradley and presented by him recently before nearly 500 persons gathered in the 11th Street U. S. O. headquarters at Columbus, Ga. Perhaps the most controversial sequence in the film was that portraying Anitra's dance, which some among the audience thought was overly seductive. A reporter for the *Columbus Enquirer* summed up these scenes as "erratic"—which may or may not have been what he had written.

• David Bradley, well known young amateur filmer, now in armed service, gives showing of his film version of Peer Gynt at United Service Organizations headquarters in Columbus, Georgia, before an interested soldier audience.

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TRY YOUR SKILL

Bernard Palissy perfected his method of firing ceramics only after he had sacrificed to the furnace most of the wooden articles in his miserable home. Benvenuto Cellini tells of keeping the metal for a casting hot by tossing on the flames various personal possessions. Composers have laboriously ruled their own music paper and authors have used the backs of household bills for writing material, when normal supplies were beyond their financial resources, yet their work was not inferior. Great art has always flourished in scarcity.

This is a year of scarcity in movie making essentials, including equipment, film and available time. Following historical precedent, it should be a fine year for results above the average. Although some persons have doubted the wisdom of Movie Makers selecting the Ten Best Non Theatrical Films of the year and offering the Hiram Percy Maxim Memorial Award in wartime, the movies presented for consideration in 1942 and 1943 justified us. It is a reasonable expectation that 1944 will not fail to bring a good crop.

Worthy movies have already been seen by the staff of this magazine, which will be considered for the 1944 Ten Best. It is known that others are in preparation. Less film has been shot, but probably a lot of it has been shot to better purpose than in the days of abundance. This more carefully filmed footage has a greater chance of meeting the requirements of Ten Best selection. "Polish, repolish and polish again" is a maxim that can be carried out better in editing than in actual shooting. Good raw material needs always to be worked over intelligently, creatively and doggedly, if fine results are to emerge from it.

With thousands of feet of good exposures of interesting places recorded in the course of foreign travel or of a long motor trip, one can get together a movie that will be impressive by its very thoroughness and its full coverage of the areas visited. From the mass of flower scenes made in a good summer with plenty of film at hand, one can contrive an interesting and beautiful reel. These enterprises are worthy and entirely in order, and from them come pictures that deserve rewards.

An accomplishment of an entirely different kind is made when one has three reels of Kodachrome and so shoots them that a two hundred and eighty foot cinematic gem is later ready for screening. Here is an achievement of scarcity and not of abundance. A good movie made by either method demands thought, care and artistic discipline. Not the plenitude of raw footage nor the lack of it will of itself make a fine picture.

But one thing is certain. The fact that film is scarce, equipment not remodeled and time less available is not an insuperable barrier to artistic achievement. Determination has always risen above handicaps. If Palissy, Cellini and the others refused to be downed by shortages, we in our time can at least follow their example. Who knows that we may not produce fine things. It is knowledge, and not tools, that is indispensable to art. Try your skill, this year, in Movie Makers Ten Best.

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographc technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our associaation. Your membership is invited. Five dollars a year.*

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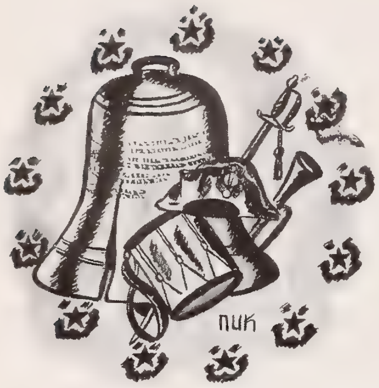
Filming the Sacred Camp

A tribute in film to Valley Forge

WARREN S. DOREMUS, ACL



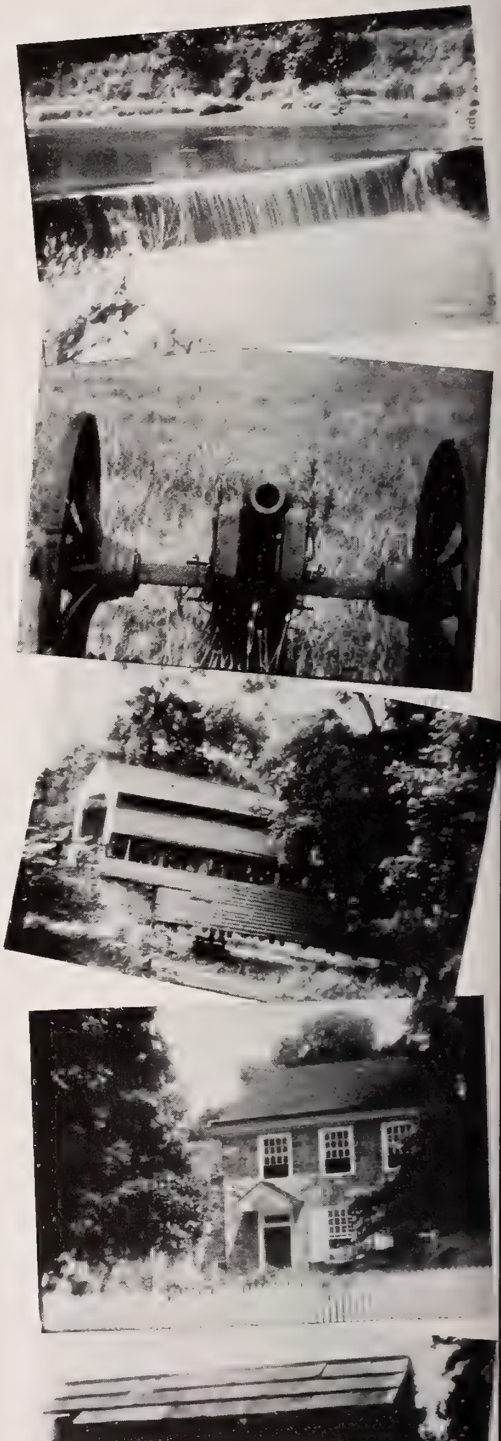
TO REALIZE the meaning of the three thousand acres that are Valley Forge is to understand and believe in everything that is American.

Valley Forge, as we see it, presents a sharp contrast to its cold, bleak, isolated area in 1777, for today it is a beautiful park, covered with some twenty miles of excellent roads and dotted with historic sites and monuments.

Two long years passed after I first saw this national shrine, before I tried to film it. Late in 1941 the plans for making Valley Forge into a motion picture were started. Notwithstanding a great historical background, beautiful earthworks and monuments and so many other advantages, making this picture was a problem from start to finish. I decided from the start that the most appealing way to present Valley Forge was to eliminate as many of the evidences of modern civilization as possible. Ultimately this meant that there would not be a single human being in my screen interpretation. But this "picture without people" was intended to show Valley Forge as Valley Forge, rather than as a State park and a popular tourist spot.

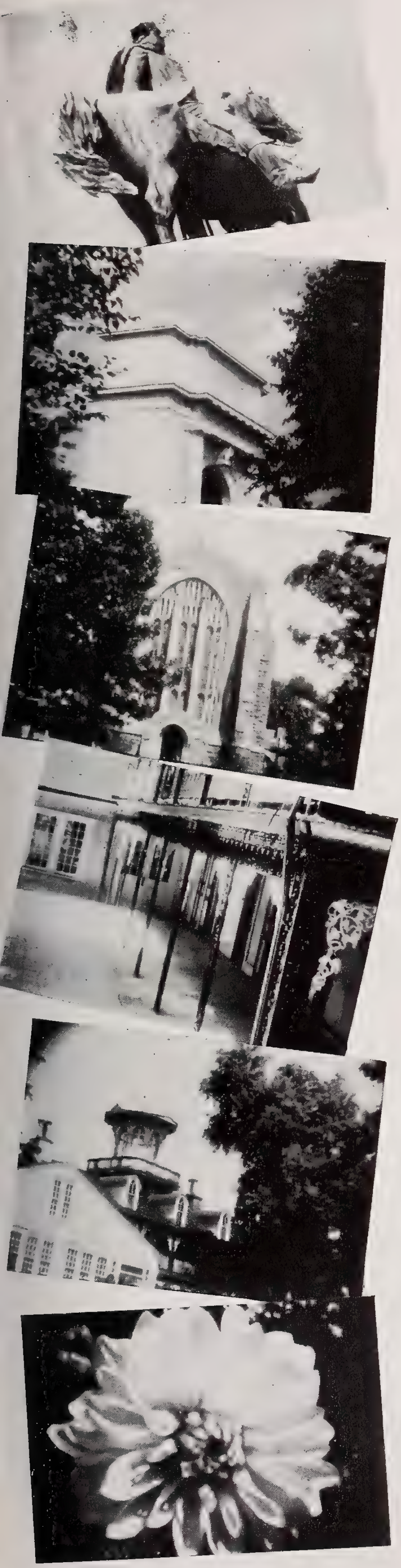
It can be seen easily that, while it is an extremely interesting place, Valley Forge is potentially dry movie fare. And this fact, coupled with my need for eliminating people from the scene, increased the problem of changing poor cine material into interesting and very much alive movies. I started to tackle this problem when I realized that, because of the magnitude and scope of Valley Forge as it is and as I wanted to present it, the picture could not begin right there in the camp grounds. It needed an introduction on film—something moving and stirring which would accentuate Valley Forge.

There were several ways to do it. I chose the one which shows the result of all the suffering and agony that General Washington and the Continental



• Top, right, the author with equipment used in filming *The Valley*, showing sturdy tripod that insured steady scenes; right, scenes of various features found at Valley Forge, which are included in footage of movie made by Mr. Doremus.

16mm. scenes by Warren S. Doremus, ACL



Army endured in that horrible winter 167 years ago. That result is, of course, the United States of America. I traveled for some time in many sections of our country, getting pictures of it especially for this production. However, I shot the amazingly small amount of 300 feet of film, doing so, and, in order not to drag out the beginning, only 200 feet of that were used.

This introductory sequence starts out with somebody looking at a map of the United States. The map dissolves into scenes of New York City and Pittsburgh. Smaller towns follow with shots of beautiful rural districts and homes. Churches are shown, and then comes a gorgeous flower assembly, to add still more beauty and color. Next we go to far distant, outlying farms, and from there the moving camera travels into a great forest. Civilization has now passed out of sight. The mood is set, and the prolog, which links everything that has gone before with what is coming, appears. It is a scroll title superimposed over the Liberty Bell in Independence Hall. It reads: *In the heart of these three thousand miles of our country there is a small valley where an inspiring record of courage was written long ago. It is holy ground there, for no spot on earth—not the plains of Marathon, nor the passes of Sempach, nor the place of the Bastille, nor the dykes of Holland nor the moors of England—is so sacred in the history of the struggle for human liberty as . . . Valley Forge.*

Early in July of 1943 I went to Phoenixville, Pa., where I stayed while I filmed the shrine. Planning for the work was, of course, not begun until I had spent some time in the park, just looking at all there was to see and carefully noting that which was to be recorded.

I inspected the camp grounds for three days before my camera was used. During those three days I made a study of the sun's position in relation to the monuments and buildings. I also made a mental calculation of the sun's intensity, to arrive at a suitable scale for exposure. (I do not use a meter.) At night I worked on the shooting script. My analysis of the park had revealed some thirty different subjects to go before the camera—everything from Washington's headquarters and the beautiful valley creek, to the Mount Joy tower and the National Memorial Arch. Actually there were about 200 different subjects, with all the graves, monuments, forts and markers, but these would have created inexcusable repetition.

My shooting script was a timetable too. That is, it indicated the sun's position during the day and when and what I was to film each day. The sun played a mighty rôle on this location. Sometimes when a certain edifice was to be shot from every side, I should have to take one or two sides in the morning and return late in the afternoon to get the others. This necessity was especially true of the Washington Memorial Chapel. I wanted scenes of the outside of the church and also of the magnificent stained glass, which had to have the sun shining through it in order to

[Continued on page 317]

• Left, frame reproductions from *The Valley*, picture in which young filmer comments upon heroism of soldiers in American Revolutionary War; fourth and fifth photographs from top show old structure used as headquarters.

16mm. scenes by C. Man'ey DeBevoise, ACL

This Letter Was Filmed

Victory garden recorded for soldier sons

C. MANLEY DEBEVOISE, ACL

TAKE two sturdy boys in Army uniform, a flower garden turned into a Victory vegetable patch and a simple continuity scheme centered around a bit of family letter writing. You have there the ingredients of *Dear Boys,* running one reel of 16mm. Kodachrome.

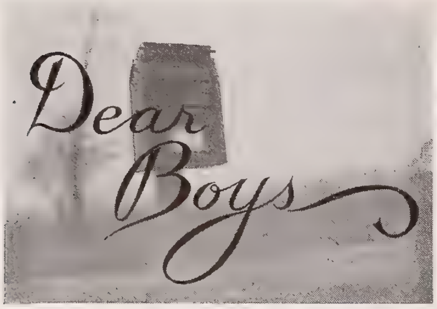
As I mulled over the planning of this home front record, there was one objective which I tried to keep constantly in mind. There must be action! I recalled the comments I had heard at meetings of our Metropolitan Motion Picture Club, ACL, here in New York City.

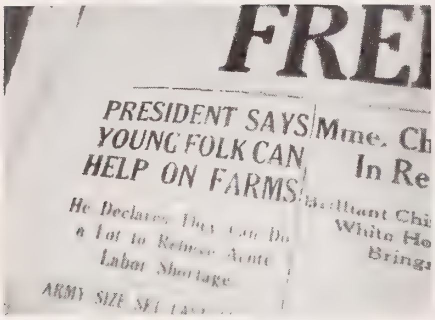
Month after month, as there flashed on the screen beautiful footage of some National Park, there arose from the back benches a low voiced murmur: ". . . Not a motion picture . . . No action . . . Too static . . ." Maybe yes, maybe no. I certainly have no intention of venturing here into that long standing argument of the cinematic fraternity. Anyway, I planned for *Dear Boys* as much of a feeling of movement as my knowledge and experience could achieve.

It was this resolve and our common practice of writing to our soldier sons which led me to adopt the continuity scheme mentioned briefly above. It is first suggested in the main title itself, which was hand lettered in script style over a diffused still picture of a mail box. (It might interest other still technicians to know that this shot was *not* diffused in the darkroom by manipulation; it was simply and directly taken early on a foggy morning, with a wide aperture on my Graflex lens throwing the background out of focus.) There is, of course, no movement in this lead title, but from there on, throughout all the subtitles, one sees the handwritten titles actually being inscribed.

The writing was obviously a job for the boys' mother, since, in our home, she normally does most of the letter writing anyway. The film opens with her seated at a desk, admiring framed photographs of her two sons. She reaches then for a sheet of letter paper and a fountain pen and begins the inscription. You see what she writes in full closeup. But to make these script titles clear and strong, I purchased a "Speedball" pen and a bottle of India ink, thus creating lines much heavier than would a personal fountain pen. There are six or eight of these handwritten titles during the course of the film, and in each there is movement. There is variety, too, both of camera position and lighting treatment.

The first of Mother's subtitle comments reads *Remember the garden?*, which is followed in turn by selected short scenes of our backyard as the boys knew it—replete with flowers. These [Continued on page 318]

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PRESIDENT SAYS YOUNG FOLK CAN HELP ON FARMS
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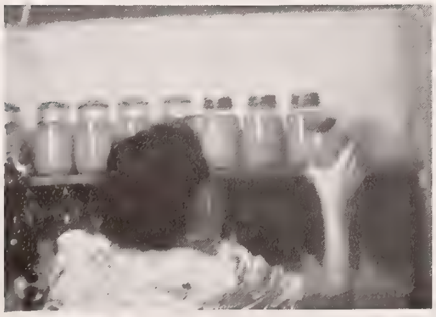
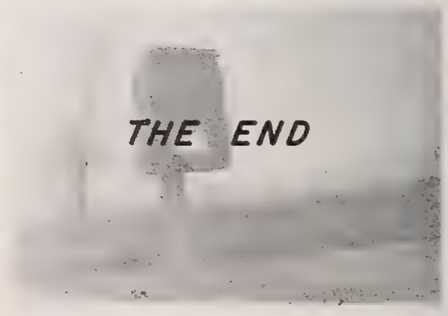
• Frames from lively film letter prepared by author to carry message from home to "Dear Boys" serving with the armed forces.





Make It Brief

ELAINE CARLSON, ACL

How one amateur saves film in these war times

Photographs by Elaine Carlson, ACL

"A MAGAZINE of color film, please," I say to the clerk. The clerk looks at me steadily.

"Who ever heard of color film?" he counters.

Meekly I reply, "I just thought I would take a chance."

But there are times when I am double lucky, and the clerk says, "Did a little bird tell you? A small shipment came in just this morning." This is good news.

Or if I am just plain lucky, he hands me black and white.

At any rate, it is film, and I hold it carefully as I hop the bus for home.

I have in my possession fifty feet of film! No longer do I dash for the camera, to take long scenes of this and that, mentally planning to cut and splice later. Nor do I guess at the distance or squint at the sun, to decide hit or miss as to the lighting. I have learned valuable lessons in these days of putting the fighting front first, lessons with results well worth adopting even for the lenient time of peace.

Now, from serious perusal of books and articles and from my own past experiences, I know my camera's best combinations of sunshine and aperture, or Photoflood and aperture, which I should have studied more thoroughly long ago.

• The birthday cakes and the young lady whose anniversary was the excuse for baking them.

• She essays a curtsy, and her early technique in this grace is recorded for future years.

The distance to my subject, I gauge carefully, so that each frame of precious film will come back as a clear picture worthy of having "stills" taken from it. In all shots of any distance, I leave the distance marker at the red 25, which means the universal focus on my camera (a magazine Ciné-Kodak) so that, if a subject runs at me or away from me, I need not twirl the distance dial.

However, if I want to set the distance gauge, with the diaphragm opened only a little, my guess at distance need not be too accurate. If the lens is wide open, the distance close, or both, I use a tape measure.

I have the distance. Now to set the exposure. (Or maybe you like to do it the other way around.) I have no light meter, but if I had one, I would remember that my subject, and the light on my subject, are what my meter must deal with, and not the light at the camera's position. Without a meter, I rely upon charts made by experts, especially the little chart that comes with each magazine of film and fits into the side of the camera. My mechanics are in order, in less time than it takes to tell it. Now the shooting begins.

• In more stately pose she tries the role of flower girl in a dress of ceremony.

To help to save film and to make steadier pictures, I gave me a tripod for Christmas. It is wonderful to own and use! No longer are there jiggling landscapes, or jumping figures. Now the movement is smooth, not only from side to side, but up and down as well. It gives me pleasure, as I take the scenes, and joy to me and my guests as I show them.

Besides the business of lighting, diaphragm and camera movement, there is planning the scene. What waste have most of us been guilty of, in lack of planning! Now I find it best to

[Continued on page 318]

A New Profession?

The second of four discussions of practical films

ROY W. WINTON, ACL

WE KNOW that practical, non theatrical films can be, and are, produced successfully by several different plans of operation. We also know that a perfect motion picture that has been expertly made has no value of itself, and that it requires an audience to bring out its true service.

Together with production, two other things make up the present problem of getting all the benefit from a practical film. These are effective distribution and resultful exhibition. The first of them will come from sound executive work in planning and in precisely administered operation. The second, no matter how brilliantly it may have been organized, is full of chance, at best.

Getting a motion picture to the place where it will be shown, showing it and moving it on its way elsewhere, after the showing, might strike anybody as a relatively simple problem of organized traffic. But theatrical distributors, who have been doing this simply stated chore for many years, could write volumes about its complexity. In the first place, you are dealing with goods that can be damaged easily, but with goods that must serve a series of consumers. Unlike a circulating library's books, movie films cannot be partially damaged, and still remain serviceable, even if they are unsightly. If the sprocket holes of a film have been broken anywhere in its footage, or if its splices—resulting from previous repairs—have come unstuck, it cannot be projected until it has been repaired. Putting it in order, especially if it bears sound on its length, requires not only exact work, but also careful inspection by somebody of sufficient intelligence to determine whether the sense and continuity have been so damaged by accident or carelessness that the reel is no longer usable, unless the damaged footage is replaced by new. Technical competence is needed in this routine procedure.

Persons who use motion pictures non professionally are not easily taught the necessity of prompt handling. To them, a movie is often an unusual visitor, to be enjoyed, examined and shown to friends; it is not so often a commercial product, to be given the same impersonal, but careful, attention that these persons might give to a shipment of shoes or sealing wax. It is held an extra day over the time allowed, even if a penalty is charged. Its shipment involves something beyond the normal, and it waits until the day's other business is out of the way.

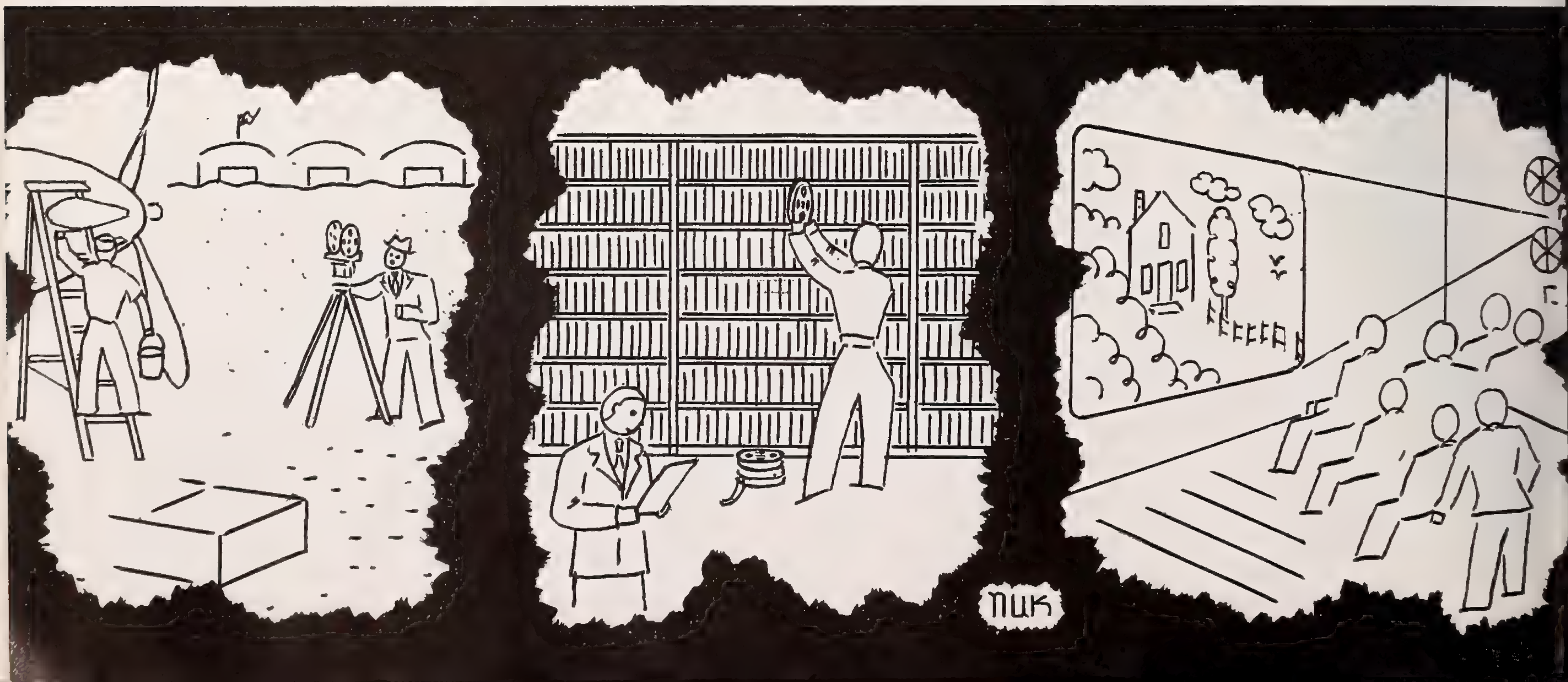
These hazards exist, whether the distribution system operates on the "round trip" basis—in which the film is shipped to an exhibitor and returned by him to the source—or on the circuit basis—in which one exhibitor sends the film to another, according to a prearranged schedule. Damage, the absolute need for repair and human contrariety make the problem of distribution complicated and difficult.

Where a practical film is to be projected as part of an organized training system which is controlled either by the organization that had it made or by another organization of some competence in educational discipline, the matter of distribution has fewer mishaps. Generally, in mass training schemes, films are used either extensively or not at all. If they are used, projectionists of more or less experience will be located at the points of exhibition, to whom the receipt, use, repair and dispatch of motion pictures is a part of the day's job—and often, the entire day's job. But these projectionists are generally unsupervised, because they are themselves the experts whom nobody at the point of exhibition can oversee, from lack of expertness. If their self discipline is poor—and the salaries paid to them do not invite the highest type of administrative competency—their presumed expert knowledge will not see them through. Also, they are not, except in rare instances, trained in making repairs to projection equipment, which, if it gets out of order, must be returned to its factory of origin in most cases.

In many school systems, student projectionists are employed. It is still an open question whether the voluntary or semi voluntary employment of the youngsters, buttressed by the pride and interest of the student who is honored, brings better results than those produced by paid employees, who are too often promoted janitors. If the supervising member of the school's faculty is a firm believer in visual education, either type of worker will give that kind of teacher better service.

When practical films are used for vocational training in commercial organizations, there is need for a film distribution department—if it comprises only a director and one or two routine aides—even if the production is done by commercial contract. The work of this department is made easier by the fact that film shipments are made to persons who are on the company's payroll and subject to company discipline. The same advantage ob-

[Continued on page 319]



Photographs from Kodachrome slides by Irvine H. Millgate, ACL

A New Use for Slide Films

They can be assembled into an evening's entertainment

IRVINE H. MILLGATE, ACL

IF you have not taken the time to work out some method of getting more satisfaction out of the beautiful, still Kodachrome transparencies that you have made, the suggestions given here may be of service. If you will follow them, it is a safe bet that your slide films will not gather dust.

Real amateurs are never slow to see trends and to observe what others are doing in their hobby fields. We have only to look at the use to which industry, education and, to a great extent in this war period, the armed services have put still pictures, and we shall discover that the modern concept of their employment is based on the idea of making them into a fully serviceable, self contained unit. Slide films and, more particularly, film strips—which are still pictures printed with a sound track on movie film—have gone far to do away with the old and much berated photograph album. The new method calls for using them as lectures or teaching films, in much the same way that motion pictures are employed in instruction.

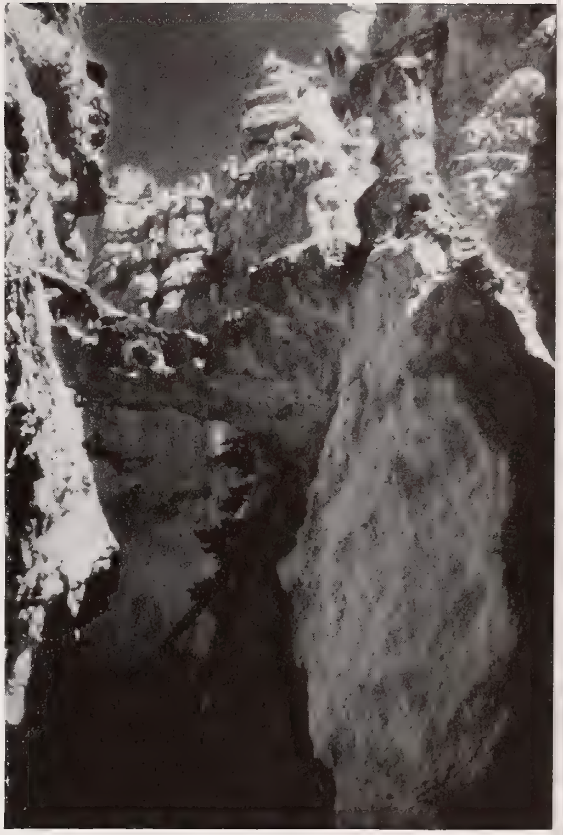
There is no reason why this up to date method cannot be applied to home entertainment. Slide films—your Kodachrome transparencies — can become the raw material for an assembly which will give them the presentation that their fine quality merits. It is not necessary to prepare film strips; the slides themselves will serve perfectly.

A good transparency has personality. This personality can be allowed to hide away in a box or album, or it can be brought out into social life, where it can make a happy contribution. A good slide film can illustrate a story; it can bring additional appeal to a poem; it can even set forth a philosophy. It can be offered very well with music. We know that all these things work successfully with motion pictures, and it is not surprising that they serve equally well in combination with still pictures.

Of course, the best results will come from transparencies that have been shot according to a plan. To all intents and purposes, you prepare a scenario or, at least, a brief shooting script, just as you would in making ready to film a movie. You will follow the same continuity basis, make the same judicious selection of distant views, medium and near shots and closeups and determine compositions, as you would in movie making. In the last of these, you will find a greater control over the subject, as you will not have to consider motion in the scene. When the shooting is over, you will have transparencies that can be dealt with roughly in the same way that you would handle movie footage. They will illustrate your scenario.

The narration and music will have been planned in advance. When the transparencies are back in your hands from the processing laboratory, you will match the narration and music to them, as you have decided earlier, making such modifications as you may find necessary. You will either read the narration or have a record made of it. Your music will be presented by records on a single or double turntable, according to your facilities. The net result will be a complete unit of entertainment.

Some practical considerations arise. Probably you have not had all your Kodachrome transparencies mounted; it is decidedly worth while to have the best of them made ready for safe handling. The expense is not great, and, in these days when film is not so plentiful, some of the film budget can wisely go into mounts. The Kodak paper masks, with two by two inch glass and binding tape, give excellent protection and ready handling. The SVE "Ready Mount" slides, complete with glass and a patented taping method, are highly serviceable.



• Black and white reproductions of Kodachrome slide films made by author who suggests that colored transparencies can form basis of an interesting program.

In mounting a transparency, you will need the mounts themselves, with their tapes, and a clean piece of linen, a soft haired brush and an inexpensive cleaning fluid. First, the glass is carefully polished and fine particles of lint are removed with the brush. The Kodachrome film is placed with the emulsion

[Continued on page 320]

FILMS FROM NURSERY RHYMES

WALTER BERGMANN, ACL

Elizabeth R. Hibbs

• A child, the kids and the old and tried plots of the nursery rhymes are the ingredients for a fresh approach to family filming.

A NEW idea for children's films? Every movie maker with children wants to have films of them, and he makes these films. But, interesting as they may be to the family — because they show the children as they used to be a few years ago — they can be pretty deadly to the visitors. The average filming father or mother is always watching for some new way to make these valuable family records into something that friends might sit through without unsuccessfully concealed yawns.

I found a new idea, more or less by accident. Here is how it happened.

It was Sister's birthday. Vi had baked a nice cake with white icing and she had set five candles on it. We had a little party for Sister, and the neighbors' children were all sitting around the table staring at the birthday cake. My camera was recording the event for the family archives when—

Junior, who is not quite three, perturbed because Sister was getting all the attention while he was being entirely ignored, reached out and stuck his whole hand into the cake, remarking sweetly, "Junior, good boy, too." My wife, who is quick witted and able to cope with most situations, picked up the cake and quietly explained to the other youngsters that Junior was playing Little Jack Horner.

While she was washing Junior's hands and repairing the damage to the cake, the idea came. Why not get the children to play games that would give me good film sequences? After order was restored and the little ones had settled down to really serious party eating, I suggested to Vi that we change the games that were to come later into action that would make a livelier movie.

"Let's play London Bridge Is Falling Down and The Farmer In The Dell, instead of Pin the Tail on the Donkey and Blind Man's Buff," I suggested. "There's more action in them."

Being a clever woman, Vi went right along with me.

London Bridge Is Falling Down it was. A long shot of the children marching under the outstretched arms of the two youngsters who are the "bridge" lets you show all the actors without using too much film. A medium shot of the youngster "caught" as the bridge "falls down," and a semi closeup scene of the captor, lured by each half of the "bridge" with such glittering prizes as a golden automobile or a silver airplane, complete a valid sequence. If you have enough footage, you may want to film each child making the choice. If not, be sure to get a shot of Sister because, after all, it is her party.

The Farmer In The Dell permits real sequences. Keep your finger on the camera button, as the group dances around in a circle with "the farmer" in the center. Move in closer with the camera still running as the farmer chooses one of the players as his "wife"; she, in turn, selects a child, the child a dog, the dog a cat, the cat a rat and, finally, the rat a piece of cheese. All the cast gets a chance. Later, titles can be inserted explaining the selections.

Still another game that promises good movie action is Musical Chairs or Going to Jerusalem. This game is played by placing chairs in a straight line, with the backs alternately turned so that half the chairs face one side of the room and the other half, the opposite side. The children march around the chairs to the accompaniment of a piano or the beat of a dishpan until the music stops without warning. Then the youngsters rush to sit down. As there should be one less chair than the number of players, somebody is left without a seat. That child is out of the game. Another chair is removed from the line, and the marchers begin all over again. Finally, only one chair and two players are left. The player who gets the seat, when the music stops, wins the game. Keep your camera going, especially when the music ends suddenly, and the riots begin. Also shoot a few feet of the musician, so that they can be spliced in place, just before a shot of the scramble for seats.

Vi is a stickler for getting all the details into a picture; so, when we first decided to film Sister's party, she suggested that we take shots of the guests arriving with their birthday gifts and of Sister opening some of the packages. She also suggested that we take a closeup of each one of the little party baskets

[Continued on page 324]

WHY MUSIC WITH MOVIES?

A plea for the suffering audience

ISIDORE VISE, ACL

"MUSIC is first of all motion—after that emotion," says James Huneker. This is the opinion of that well known music essayist and critic. Perhaps it may be the reason why movies have such an affinity for music. The first displays motion through the sense of sight. The second produces emotion through the sense of hearing. There is no reason why these two sensory reactions, which unite in our normal lives, should not be combined for our entertainment.

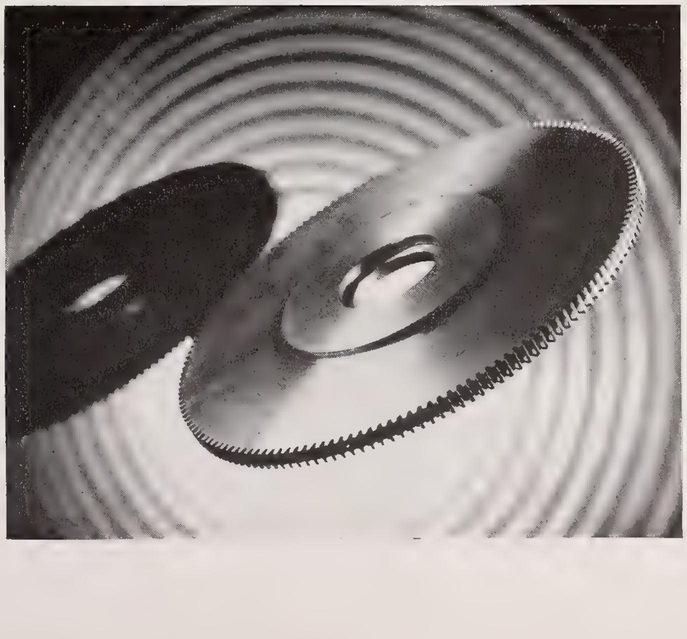
There is a yet more compelling reason for this union. But, before going into the discussion of the necessity for music, a short reminiscent background may be in order.

In the early days of amateur movies, most filmers had little equipment. They generally owned a moderately priced camera with a one speed shutter and a projector; they had the choice of one type of film. An invitation to a friend's home for a movie evening usually meant a program of one or two hundred feet of black and white film. The subjects were the children, the wife, the wife's parents, the husband's parents and, if there were a few feet left on the roll, the taker. This order of precedence was irrevocable, if peace was to be maintained in the domestic circle. The picture was usually a stiffly posed subject staring into the camera, waving his or her hand and entering or leaving a building. No particular harm came of this, because the unsuspecting guests were imprisoned for a short program. As a compensation for poor work, judged from present day standards, there was the element of novelty. The wife enjoyed the distinction of dazzling her "dearest" friend with a new luxury. This distinction more or less squared things for that tongue lashing the husband received from friend wife for spending so much money on just a little machine which was so unnecessary, when she needed an odd chair, new draperies, new carpets or something for the house.

The guests usually left with lavish praise for the filmer, and he really believed he was good. From then on, the guest was put on a written or mental list for future punishment. The wife's vanity was further satisfied by her dearest friend, saying to her husband, "George, why don't you get a movie camera and take pictures like Art?"

• Music gears into movies with a special affinity.

Hobart from Monkmeyer



Time passes on. Your amateur now has accumulated a few 400 foot reels. He has bought a screen or perhaps has a new recreation room. In fact, any excuse is sufficient for another movie evening. The great night arrives. The wife has been busy all day on that little midnight snack, while the impresario is going over his splices and preparing for his moment.

The guests arrive, folding chairs are arranged, the screen is set, the picture is focused, the room is darkened and the show is on. Those first 200 feet are still there, but the taker has now become more daring and is going in for closeups, nature scenes and outings. Naturally, with more daring, there must inevitably be more casualties, so we now see photographic decapitations—heads cut off or, movie mayhem, limbs cut off. There are also, of course, many vertigo views—"panning" left to right, right to left and back again, or upside down, down side up, with a few diagonal "pans" for variety. The first reel has been projected, and a perfunctory question is asked, "Do you want to see some more?" The words are interrogative, but the inflection and intonations are imperative.

Roll number two now wearily wends its way. There is considerable hum of conversation among the guests. The dear little children begin to look like brats, and the well upholstered relatives begin to assume the appearance of baby Zeppelins. One fellow in particular tries to sneak in a little snooze. He has seen Clara Bow in a sweater at the big show the previous evening, and the contrast between unorganized and organized upholstering is particularly painful to him. Eventually, the second reel ends. Undeterred, the exhibitor asks the guests if they would like to see another reel, taken on last summer's trip. The honest ones remain dumb, but a few polite people meekly say, "Sure."

The third reel has some dizzy picnic scenes with everybody staring into the camera, the men wearing the women's hats and a few so called good fellows kissing other men's wives, while the claiming husbands stand by with a sickly smile. This reel also ends, to the relief of everybody but the exhibitor. However, there is just one more reel taken recently which they really must see. So on it goes, but not by request.

At last, the fourth reel terminates with a dull, dead end, which, after they have been sitting on those hard folding chairs for

[Continued on page 321]

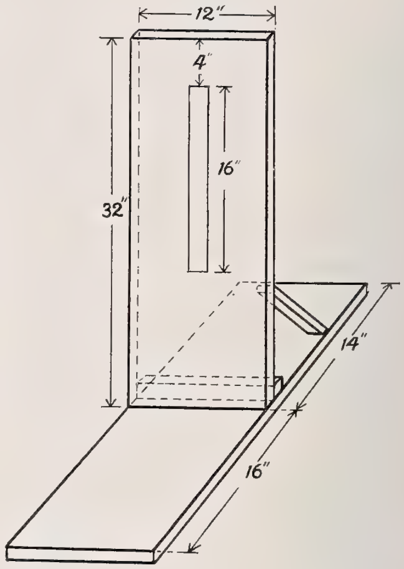
The Clinic

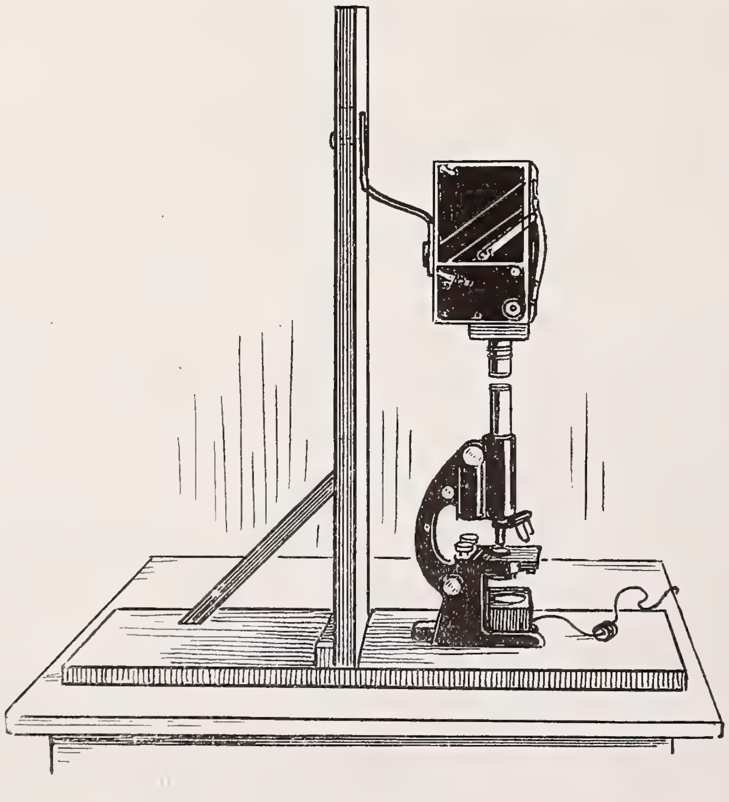
Technical comment and timely topics for the amateur

Cine micrography Dr. E. L. Van Bussum, ACL, has arrived at a rather simple procedure for making movies through a microscope, which should be of interest to other filmers. The first consideration is a solid, vibration proof stand, to hold the camera above the eyepiece of the microscope. A suggested type is shown in the accompanying illustrations. It is exceedingly important that the support be rigid in construction, for the slightest movement of the camera will be seriously exaggerated in the projected film.

While a camera having a reflex focuser is ideal, it is by no means the only one suitable for microscopic work. If you have no reflex focuser, you must make sure that the microscope is carefully focused; then the camera should be so placed in position that the lens is about one quarter inch above the eyepiece. Dr. Van Bussum has found that this setup works best when he uses a plus 7.50 "sphere" as a supplementary lens. This is placed between the camera lens and the eyepiece of the microscope. Such a lens may be had from any optician. Illumination can be furnished by the lamp built into the microscope or from a small spotlight. Since the exposure depends solely on the amount of light furnished, it is well to use the same source for all pictures. The lens diaphragm should be wide open. Closing it does not affect either the exposure or the depth of field which is almost non existent in this type of work; this condition arises from the fact that the optical systems of microscope and camera are so close that they may be considered as a single optical unit. Some experimenting will be needed to find the right light source to give properly exposed pictures. Dr. Van Bussum uses a light that gives one hundred foot candles when the meter is held pointing directly at the light source. This permits the use of a medium high speed film, with satisfactory results.

All focusing must be done with the microscope. Set your camera lens for infinity; in the case of a fixed focus lens, the results will be just as satisfactory. The subject is a broad one; if League members wish further information, they may write for a service sheet on the subject supplied by the Technical Department.





Closeups When you are filming extreme closeups either with a supplementary lens or with a telephoto, you must be careful to guard against undue movement of the subject. The amount of motion is magnified just as the subject is enlarged. To overcome this difficulty, it is well either to film in slow motion or, in the case of flowers out of doors, to shelter them with a folding windbreak made of wallboard or heavy cardboard. Make sure that your windbreak does not cut off the light and cast heavy shadows on the subject.

Through bubbles Walter Bergmann, ACL, offers this suggestion for a special cine effect. First, a title is filmed and the film is wound back to the title's beginning. A shallow pan is filled with soapy water, and a "sipper" straw is used to blow bubbles which will rise from the pan. When the mass of bub-

[Continued on page 322]

• Left, stand that holds camera and microscope; above, design for constructing stand to give firm support for cine micrographic unit.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Australian award The inaugural competition for the Australian Amateur Cine Society Award 1944 has been concluded in Sydney, N. S. W., with W. J. Foster Stubbs, of Sydney, winning first place and the Award for *An Old Violin*, running 225 feet of 8mm. Kodachrome. Twenty four entries, all from the Eastern Australian States, competed in this first running. The judges were Tom Price and Reg Perier, assisted by J. H. Couch on projection and Geoffrey Menon on sound. Other place winners, in order, were N. Chaffer, Sydney; C. Kay, Newcastle; M. B. Jeffrey, Sydney; E. J. Fox, Sydney; L. K. Anderson, Adelaide; V. Tarhanoff, Brisbane; A. G. Hurlstone, ACL, Sydney.

Minneapolis elects A new board of officers for the club season 1944-1945 has been elected and announced by the Minneapolis Cine Club, in Minnesota, as follows: Earle E. Ibberson, ACL, president; John Flekke, first vicepresident; Dr. Maurice Lowe, second vicepresident; Ray V. Lynch, secretary; Oscar A. Berglund, ACL, treasurer.

Double in Philly An interclub motion picture contest, hailed by its sponsors as an annual event, was held for the first time in the Philadelphia area recently between the Philadelphia Cinema Club and the 8-16 Movie Club of that city. Two films, one 8mm. and one 16mm., were selected in advance by the membership of each group to represent its best efforts, and these then competed before an impartial jury. The judges were James Seeley, ASC, cameraman for M. G. M., Frank Johnson, of the *Philadelphia Inquirer*, and Jerry Gaghan, of the *Philadelphia Daily News*. The results, in order, were announced as follows: *Tally Ho*, by A. L. O. Rasch (PCC); *Visitor in Camp*, by the 8-16 Club; *Turf Tales*, by Leonard Bauer, ACL (8-16); *Colonial Williamsburg*, by Dr. Robert E. Haentze and James Maucher (PCC).

New in Idaho Under the tentative name of Pocatello Camera Club, a new cine group has been successfully organized at recent meetings in that Idaho city. The charter officers include J. A. Tolman, president; R. E. Brown, vicepresident; T. H. Gathe, jr., ACL, secretary treasurer. Serving with them on the board of directors are Evelyn Enenback, Dr. E. V. Simison, Frank Disdier and Y. D. Black. A contest among the members, with a year's dues as the only award, will serve to select the club's final name. Screened at the organization meeting were *Just Another Day* and *Yellowstone National Park*, by Mr. Gathe.

Sixth for Mount Vernon The Mount Vernon (N. Y.) Movie Makers held their Sixth Annual Movie Night recently in the auditorium of the city's A. B. Davis High School, before an audience of more than 500. Presented on the program were *Epicurean Epic*, by Mrs. H. L. Winer; *Historic Virginia*, by Walter Bergmann, ACL; *Midwinter Night's Dream*, by Violet and Walter Bergmann, ACL; *Oh, Doctor!*, [Continued on page 328]

• **Crowd that assembled at the Albany Institute of History and Art for a screening by the Amateur Motion Picture Society of Albany (N. Y.) of *Russian Easter*, Maxim Award winner by George Serebrykoff, ACL, at one of the Sunday programs of the Society, arranged for soldiers and civilians.**

Harold Schoonmaker

Home scenes that mean s
much mean even more as...

Beautiful Minicolor Prints

Kodak **Research has made Color Pho**

OFF THERE—far from everything he loves—think what a thrill he'll get from a letter that includes a bunch of full-color prints, made from your 35-mm. or Bantam Kodachrome transparencies . . . showing home scenes and faces in brilliant hues.

Kodak Minicolor Prints are photographic enlargements in color which reproduce the natural beauty of your original Kodachrome Film transparencies. They come in three sizes—2X (about 2¼ x 3¼ in.), 5X (about 5 x 7½ in.), and 8X (about 8 x 11 in.).

Order now through your Kodak dealer . . . Eastman Kodak Company, Rochester, N. Y.

THE MARCH OF COLOR

IN 1928 Kodak brought out a film for making home movies in full color.

IN 1935 Kodak introduced full-color Kodachrome Film—making color movies available to every American home.

IN 1936 Kodachrome "still pictures," shot with a Kodak Bantam or 35-mm. camera, became the joy of tens of thousands.

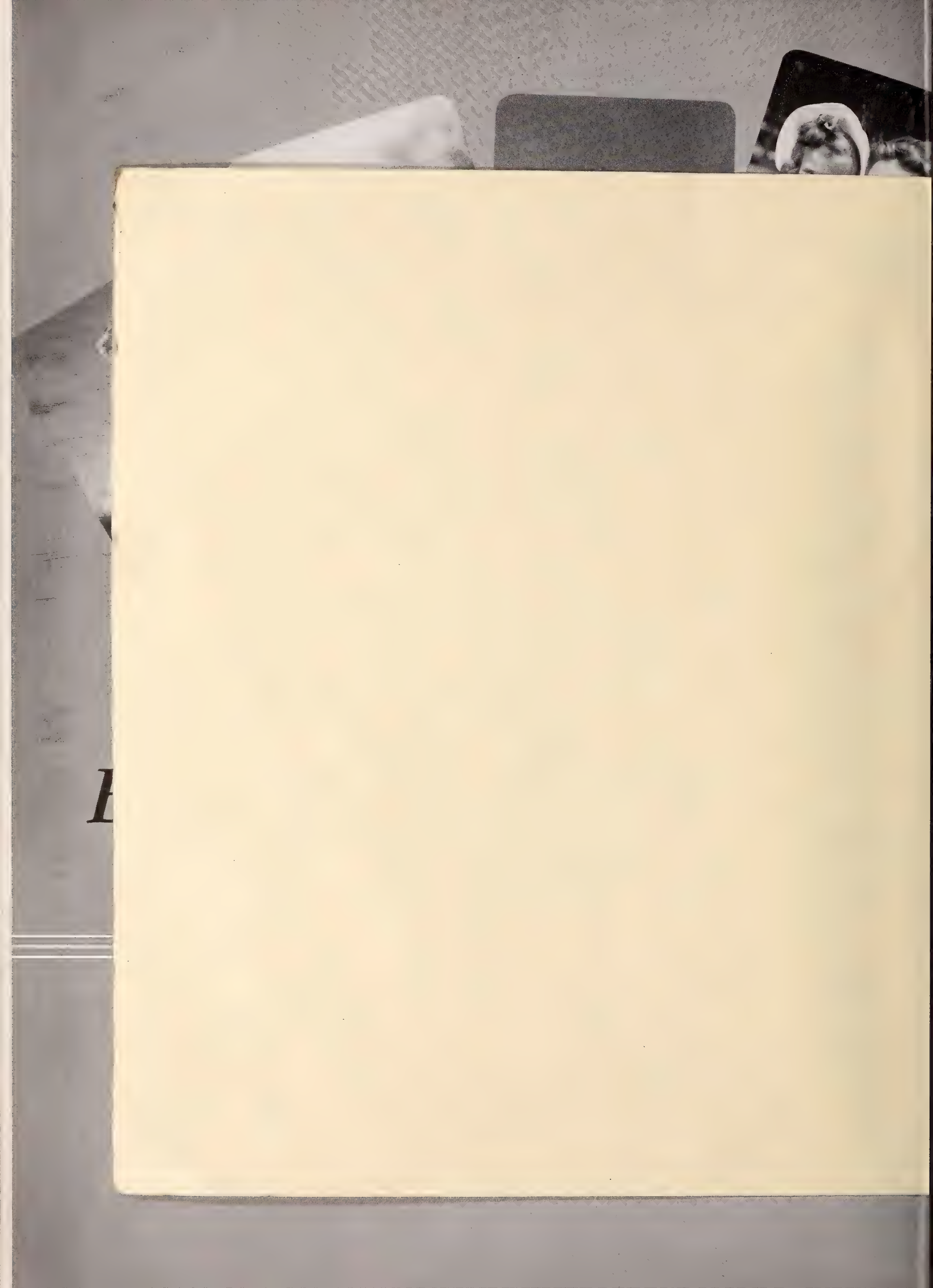
IN 1938 Kodachrome sheet film led to full-color photographs as magazine and newspaper illustrations.

IN 1941 Kodak introduced Minicolor Prints from miniature Kodachrome Film transparencies—the first direct full-color photographic prints.

IN 1942 Kodacolor Film fulfilled the dream of generations—color snapshots, full-color prints made from color negatives in an ordinary roll-film camera.

phy a part of everyone's life

Kodak



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Kodak Research has made Color Photography a part of everyone's life

Kodak

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RICHARD GAZLAY, ACL

Ansco color A new color still film, which can be processed in ninety minutes by the user, was introduced June 22 at a demonstration held by Ansco in the Waldorf Astoria, New York City. Only fifteen of the ninety minutes are required for handling in total darkness. Heretofore available only to the armed forces and war industries, Ansco color sheet film is now distributed for the public in the metropolitan New York area, with further expansion of distribution to be accomplished as soon as possible.

The availability of Ansco 16mm. movie film was announced, at the demonstration, for the New York City area. This film is sold with processing service included, and it should be returned, after exposure, to Ansco for processing.

June Havoc, musical comedy star, posed for photographs which were developed as color transparencies during the course of the demonstration. Slides made on the new film explained the process of making a transparency in color while the actress's pictures were being developed before the audience.

Winthrop Davenport is advertising manager for Ansco in the absence of Robert Dunn, who reported for active duty in the United States Navy as a Lieutenant (jg) where he is being trained by the Supply Corps.

Miles Filmgraph A simple method of recording sound on a strip of 16mm. film is now available in the Filmgraph, product of the Miles Reproducer Company, Inc., 812 Broadway, New York 3, N. Y. The unit, which serves also as a reproducer, records on acetate base mechanically, without chemical processing. Model JVC Filmgraph is complete with amplifier, speaker and microphone. Others are offered as recording units only. Forty tracks may be cut on Filmgraph M-5 stock, or a single track may be cut directly on processed 16mm. film footage. Information is available from the manufacturer.

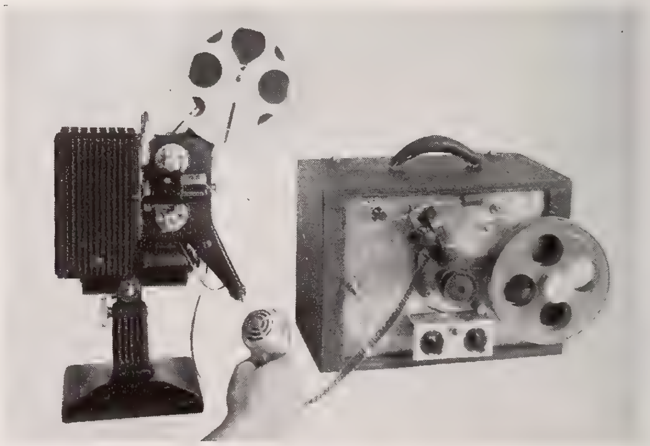
Army aids The Pentagon Building in Washington is the site of regular assemblies by high ranking Army officers who view battle scenes rushed to the capital from war fronts all over the world. Military strategy is mapped by these officers and by others responsible for blueprinting the design for victory. The United States Army Pictorial Service, a branch of the Army Service Forces, makes the pictures available and also shows training and indoctrination films for preview purposes. Sound equipment and projectors, installed by the Radio Corporation of America, are used in a large auditorium or in one of four preview rooms, where officers pass upon prints before distribution is made to the field. A study of the results obtained through the use of training films for the Army indicates that the American soldier is instructed far more quickly and thoroughly for his job when these means are employed. The study also points the way for post war industrial training.

French underground *Sign for Victory (The French Underground Fights On),* the first factual film of the opposition movement instituted by the patriots of France, is obtainable for rental or purchase through Brandon Films, Inc., 1600 Broadway, New York 19, N. Y. It records various ways in which the "underground" plagues the Nazis and Quislings, who are kept in terror through fear of the next attempt at sabotage. The V symbol appears everywhere, a constant reminder to the oppressors of the forces that beset them at every turn. The underground organization is responsible for thwarting plans of German train operations, destroying bridges and for damage inflicted on the enemy through well planned collaboration with the R.A.F. and United Nations. *Sign for Victory* is a 16mm. monochrome sound film, running seventeen minutes.

Da-Lite's Versatol Among the projection screens which can now be bought without priorities is the recently improved Versatol tripod model made by the Da-Lite Screen Company in Chicago. It is available in three sizes, 30x40, 40x40 and 37x50 inches, and it is equipped with metal mountings. Features of the Versatol, such as the glass beaded surface, are similar to those of Da-Lite's Challenger model, with the advantages of lighter weight and lower cost. It folds compactly for carrying or storing; a canvas carrying bag for the screen is obtainable at moderate cost.

[Continued on page 325]

• A drunken Japanese captive is photographed in New Guinea with a Universal Mercury camera.



• Miles Filmgraph, Model JVC, seen in recording setup, to cut a track between pictures and perforations of processed 16mm. film.

PRACTICAL FILMS

The non theatrical movie as used for various purposes

AAF REPORT

Army Air Forces Report is the title of the official War Department film version of General Henry H. Arnold's report to the Secretary of War. It shows the development of the Air Force from a seventh place power to one of first importance in only two years' time. The fourteen bombers that evaded the attack on the Philippines formed the nucleus of the now powerful Fifth Air Force which blasted the Japanese in the Coral Sea engagement. The Air Transport Command, the Service Forces, the Bomber Command and the Fighter Command, branches of the Air Forces, are seen working together as a unit in many phases of operations. There are sequences of skip bombing, one of the latest combat tactics, and views of the new 75mm. aerial cannon in action. Captured German films show the downing of a Flying Fortress during a raid, German warning systems in operation, when an Allied aerial attack threatens, and the anti aircraft batteries and fighter planes in action against the raiders.

The film runs forty minutes, and it is being projected in defense plants throughout the country as part of the Government program to keep war workers acquainted with the progress of the war and the part they play in its prosecution. It will be made available to the public sometime in August. War plants may secure *Army Air Forces Report,* in 16mm. or 35mm. versions, through War Department film distributors or from the Motion Picture Branch, Industrial Services Division, 1501 Broadway, New York 18, N. Y.

BUSINESS MANAGEMENT FILMS

Dr. Robert A. Love, director of the Evening Session of New York's City College School of Business and Civic Administration, has announced the formation of a visual aids division, to make available a library of business films. Prepared by members of the City College staff, they will serve students, schools and organizations, to acquaint them with the latest techniques of salesmanship, marketing, retailing and general business management. It is believed to be the start of the first library of its kind in the country.

Two 16mm. silent motion pictures are being prepared by the Evening Session. A retailing picture, to be filmed at Namm's store in Brooklyn, will follow the flow of merchandise from receipt to ultimate sale to the consumer, stressing organization, display and sales methods. The second film will reveal the entire marketing process that takes place from the time fruits and vegetables arrive by ship or train to their sale to retailers.

Business firms are invited to deposit their 16mm. silent or sound productions with the Evening Session, to augment its collection. The Visual Aids Division, which is to begin its operations next month, will maintain the films and develop special methods for their proper use in training men and women in the business field. Kodachrome will be used for all the school's productions. For the present, only the metropolitan New York area will be served by the division, but eventually a nation wide coverage is expected to be effected, with a small rental fee enabling any group to avail itself of the library's films.

FAIRCHILD PLANE CONSTRUCTION

Joseph E. Lowes, director of public relations for Fairchild Engine and Airplane Corporation, has announced that the first factual motion picture in color on the subject of molded plastic plywood construction of multi engined aircraft will be produced by the Princeton Film Center, Princeton, N. J. A number of non restricted details of the Duramold process will be shown, with the Fairchild AT-21 *Gunner* serving as the subject aircraft of the film. Flying sequences will be included, to demonstrate aerodynamic characteristics of the plane. The production schedule calls for release of the picture early in the fall.

PHYSIOLOGICAL FILM

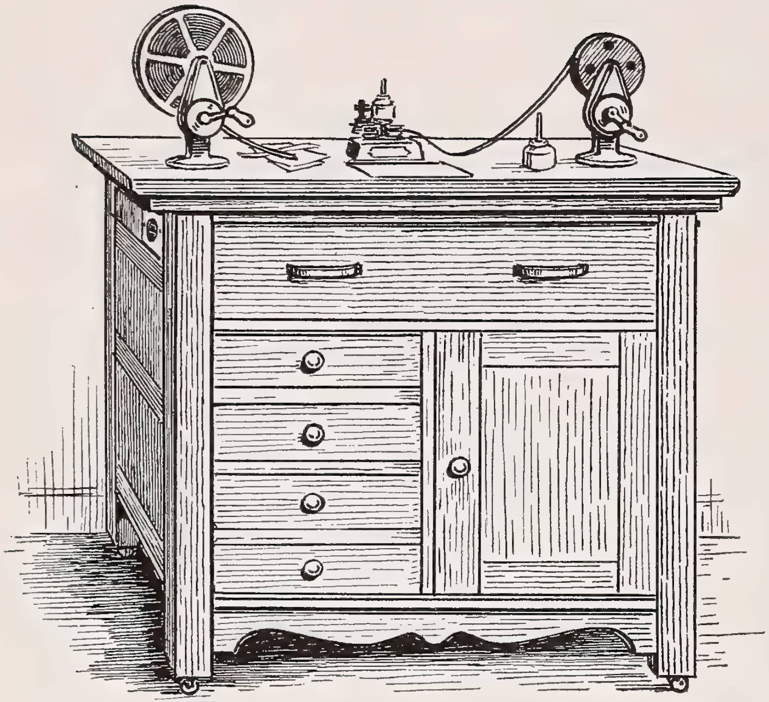
Experiments in the Revival of Organisms, a Soviet production on experimental physiology, has been released for restricted use by Brandon Films, Inc., 1600 Broadway, New York 19, N. Y. It is a record of the successful experiments in resuscitating dead animals conducted at the Institute of Experimental Physiology and Therapy at Voronezh, U.S.S.R., by Dr. S. S.

[Continued on page 326]

• In order from top to bottom: General Henry H. Arnold, Army Air Forces commander, introduces *AAF Report,* film for American war workers used in Fifth War Loan effort; latest United States fighter airplane, the P-51 Mustang, flying over Nazi held area; "Dottie" is a part of our Fifth Air Force; a Liberator bomber starting for Germany; all scenes from *AAF Report.*

IMPROVISED EDITING UNIT

Old style washstand is remade to meet cine need



• A dollar and a half bought this old fashioned washstand in a secondhand store. Author partly rebuilt it to make an editing table.

CHARLES KLOEPFER, jr., ACL

UNTIL a few months ago, I did all my editing on the dining room table, and, as everybody knows, a family dining room is far from secluded. As soon as I got ready for work, some well intentioned member of the family would visit me and casually finger the clips of film that were separated on the table, and, if one length of film accidentally fell to the floor, somebody would certainly step on it.

To top it all, as soon as I got intrigued with a film and got warmed up to do a perfect job, I was invited to "clear all that stuff off the table," because it was time for dinner. So, after all my trouble in getting things together, I meekly gathered my precious belongings and retired to my room.

Finally, I resolved to do something about this injustice. I began looking for a table or cabinet of some sort that would hold my editing equipment and which could be put in my room. After hours of search, I happened to pass a secondhand store. I went in and began to explore its dusty interior. There, to my surprise, I found just the thing I wanted. It was an old fashioned washstand with a drawer at the top, two drawers below at the left side and a compartment covered by a door at the right side.

The price, to my surprise, was only a dollar and a half; so, the next week found me at work rehabilitating the washstand.

I took out the two drawers on the left side, cut them in half and put four drawers in their place. Next I planed off all the fancy corner designs on the stand. Then I bought a forty five cent can of paint remover and removed the six or eight thicknesses of stain and varnish that covered the stand.

After the washstand was free from old stain and varnish, I cut a hole, four inches by eight inches, in the front of the top and I made a box frame to hold two ten watt electric lights underneath the opening. To cover the opening, I found a piece of opaque glass. I had it cut to size and fitted it in, using small quarter rounds underneath the top of the table, to make the glass flush with the table top. This arrangement makes an excellent viewer for movie film.

Next, for fifteen cents, I bought a push switch which I installed on the right side of the table. The switch is so connected to the viewer that it can be turned on or off.

On the left side of the table is installed a wall plug (also costing fifteen cents), which is wired to the house circuit. I can plug my projector in it at any time, to run my finished pictures for inspection.

To refinish my editing table, I bought a can of stain, a can of varnish and a good paint brush. I soon had my masterpiece shining like a million dollars.

I rubbed the varnish down three times to give it just the lustre I wanted. Finally, all that the table lacked was handles for the drawers; I secured these in a near by hardware store for two dollars.

Now that my editing table is completed, I no longer need fear that people will disturb me, and there is no more chasing from room to room with film clips and equipment!

To me, editing is not hard work. For the veteran filmer who has a lot of old reels around that could be "pepped up," I think that editing can be fun.

Like myself, you also may have inadvertently collected material on some one subject that can now be assembled from offcuts and old unused pictures.

Without knowing it, most filmers have a predilection for the same type of backgrounds, no matter what the subject of the film in hand may be. One filmer may have posed many shots against a beautiful sky background. His collected material may now contain enough scenes of cloud formations to make a small film study of the subject. These scenes, cut from many films, integrated with each other and properly titled and appropriately scored, could make a beautiful and charming minor masterpiece.

The same idea could be carried out with fountains, rivers, oceans, water travel—treated as individual subjects or under the general heading of *Water*, according to whatever scheme may be chosen.

Filming the sacred camp

[Continued from page 303]

be recorded. I took the exterior in the morning and, at high noon, shot from the inside while the sun beamed through.

From the standpoint of extra work, this timetable was indispensable. There are nearly twenty miles of roads in Valley Forge and nearly 3000 acres of rolling ground. I arrived at seven every morning and left at seven every evening. It was miserably hot at the height of day, too, sometimes up to 100 degrees. This heat, which persistently prevailed all the time I was there, together with the equipment on my back, made the going tough and my thirst a hard thing to quench. Consequently I drank about six quarts of water a day and wrung it out of my shirt at night. Where Valley Forge was an unbearable barrier of ice and merciless cold to the Continentals, it was, ironically, a steaming desert to me.

Notwithstanding the heat, I worked every day, and as my consolation I found many surprises as an excellent reward. Here were many forms of life, unnoticed at first, just as interesting as human beings ever were. One example was the Valley Creek, a stream made up of converging mountain waters, which flows into the Schuylkill River. There seemed to be no end of pictorial settings near there. I spent nearly a whole day shooting it. Then, too, practically everywhere I found gorgeous arrays of flowers and many other kinds of vegetation. These were living and breathing objects that would definitely add a spark of life to the film —and plenty of footage was taken. Still more life was found in the sky, where there were clouds living and moving, to be included in scenes. As a matter of fact, a small sequence of clouds and cloud effects alone is placed in the middle of the picture. By angling upward many times, to get clouds in the composition, I found that the whole scene was greatly improved. I used the parallel approach sparingly, because, even though it is easiest to shoot in that way, cannons, forts, statues and buildings demand a variety of angles.

Transitions of many kinds figured prominently in this film. What was desired here was a smooth flow of scenes, rather than a quick change which the usual cut produces. A dissolve is the most universally used transition, and I think that it is the best. No other way has yet been found to make one scene flow into another so gracefully. But the dissolve alone was not sufficient to sustain interest. My fading device (which does not produce a conventional fade at all) supplied a great variety of open-

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ings and closings. "Wipes" and "cutouts" came in handy too; many times a masked dye effect was used in editing, if no other transition had been made on the film.

After twelve days, the filming came to an end. Three weeks later editing was finished and I started to think about the main title. Up to that time, there was none. I had a hard task because the picture had to have an exceptionally effective title and yet one that was reverently conservative. *Valley Forge* was rejected from the beginning. Obviously it told all. *The Shrine of American History* was feasible, but not very good. The word, shrine, suggested a religious atmosphere, while "of American History" was long and drawn out. One day *The Valley* came into my mind. It was most certainly conservative, it gave only the needed hint to the film and it would arouse interest. Above all, it was plain and simple.

But *The Valley* was still only partially completed. There remained the task of writing and synchronizing a narration and providing a musical score.

Since this was a film of apparently lifeless subjects and yet one of beautiful settings, *The Valley* was a "natural" for music. It had varied moods, and music would not only increase the impression but add to the entertainment, as music always does. I set my musical scorer, Arthur Brown, to work and soon I was listening to his ideas. The true test of the score was to come when it was played in conjunction with the picture. We had seen the film so many times that it had lost its freshness. But here was a good test for the music.

With the first strains of the score, an entirely new film appeared on the screen. What we saw was new and refreshing. If in no other place in a movie, in the introductory sequence one proves the value of music on disc. From our beginning title through the prolog —about ten minutes running time—not a word of narration is spoken. There is just the combination of music and film; and the combination works hard, but it works well.

Since its completion, *The Valley* has been seen by hundreds of people and it received favorable comments. But I have the feeling that it is not *The Valley,* but Valley Forge itself, that has won the palms.

This letter was filmed

[Continued from page 304]

views I already had on hand from earlier random shooting and I used here only the best of them. Mother's next entry begins *We have read so much . . .* , after writing which she looks up and across the living room. There, in an easy chair, I am discovered reading a newspaper. *Canned Goods Cut 50% By Rationing* warns one headline. I show it to Mother and, in a series of cross cuts, we discuss the idea of starting a Victory garden. She is dubious, fearing (rightly!) that she will probably have to do most of the work. I turn again to the paper, coming up this time with a closeup which reads: *President Roosevelt Says . . .*

Now, inserted news headlines are no novelty in amateur films. But here, I thought, was still another opportunity for movement. So, I arranged to film them with the page turning, or as the selected headline was brought into the correct reading position. There was an ulterior purpose as well in using the news story announcing a Presidential speech. For, away back in those days of peace when President Roosevelt opened the New York World's Fair, 1939, I had filmed him giving the inaugural address. My scenes were in unusual closeup, sharply defined and of good color. But there was too much footage for my own World's Fair record. The excess had been held in my stock material ever since, awaiting an opportunity for use. Now, with the President pleading for greater food production, I decided to cut them in.

In any case, the President's urging seems too much for Mother to resist, for she writes a brief *So-o-o . . .* in her letter and the scene fades out. In the sequence which follows she is seen coming out of the house, laden with that excess of garden tools which every backyard farmer seems to need. But the load is too clumsy. She fumbles it and, as the hoes and rakes tumble every which way, the sequence dissolves into a series of rapid scenes of the preliminary spade work on through to the careful seeding.

Mother's next comment in her letter states, not too revealingly: *The seedlings love it . . .* This was my lead into a sequence on an early spring shower —dark scudding clouds, Mother looking apprehensively out of a porch window, a changed angle of the clouded sky, back to Mother, as the first rain drops pelt against the glass, and then two or three varied views of the seedlings drinking in the April shower. But producing the sequence was not quite so simple as the telling of it. Out on the porch, for example, I found that I needed at least a No. B-4 flood bulb (the blue glass) to compensate for the strong daylight against which I was shooting. Then, real rain is notoriously unaccommodating. To get a downpour where and when I wished it, we simply called on the familiar stratagem of using the garden hose. However, since no one has questioned these scenes, the illusion must be satisfactory.

By now the vegetable garden is getting well established. *The weeds don't have a chance . . .* is Mother's next comment to her soldier sons, which dissolves to a closeup of a hoe cutting out invaders along a row of small tomato plants. Since, in the beginning, we had not removed some of the border flower plantings, I used them, where possible, as backgrounds for a series of cultivating shots. *The bugs are here . . .* follows in our family report, and, believe me, they were there! There is a row of string beans, with Mother gazing sadly on their tattered leaves. Closeups drive home the point and then the film dissolves to a semi closeup looking over Mother's shoulder to a book she is reading. It is an instruction pamphlet on insect pests. Very soon she is seen putting her new knowledge into telling effect with the spray gun.

There are but two more major sequences in the film. *Everything is healthy now . . .* introduces the lush cucumbers, the crimson tomatoes and the deep red of beets in our late summer harvest. *And so to the shelves in the cellar . . .* follows naturally, to picture a bustling, steamy scene in the kitchen as our provender is stowed away in gleaming Mason jars against the winter rationing. But, during the harvest sequence, a new actor joined the cast, if only briefly. One of the boys came home on furlough and we pictured him on a tour of the garden, escorted by a proud and happy gardener.

So summer slipped into fall, the vegetable patch faded into brown oblivion, and it seemed that our story was over. Mother made a last entry in her letter with a signed *Goodby, Love, Mom.* The end title, over the mailbox design, was added and the film seemed to be complete. Then, well into winter, our other boy got leave. Joyfully, we wrote a postscript to the letter, as he is seen seated at the dinner table, his airman's wings gleaming on his breast, with dish after dish of the garden's good things steaming before him, in the warm lights of home.

Make it brief

[Continued from page 305]

plan, sometimes quickly it is true, a sequence that is logical, before taking any pictures. The plan is the important part. It helps me remember to take shots between changes of scenes instead of relying on inserted titles.

An example from experience is simple. Take this last Christmas. A Christmas tree shot, with 1943 cut out of white paper and strung on a string, took few frames to convey the idea and to date the picture. The children I posed a little more than usual and directed the action, much to their delight.

Or take my niece's third birthday. Even in time of war, this third birthday should be filmed. After all, Georgia will be three years old only once, and, with the movie at hand, her Army dad can enjoy it at some future date.

I wasted no film on a title. Instead, I pictured her with her cake, which had upon it three burning candles. I took a quick closeup of the pink writing on the top of the cake, "Happy Birthday, Georgia." The next shot consisted of the guests gathered around her as she stood upon her chair poising a wicked looking knife. This was a wartime birthday, with the frills subtracted. In days of plenty, pictures of the gifts, of the guests playing, of them enjoying their refreshments would fill a reel. But these are luxuries we can well do without. We must be brief, but the record must be complete.

In working out the length of this particular picture, I followed the excellent advice of *The ACL Movie Book*, on page 54, which counsels movie makers about scene length. Count slowly, it tells us, "One thousand and one," etc. up to ten, and you have a scene of four feet, with 16mm. film, or two feet of 8mm. film. I took this much of the little lady by herself, and slightly more than that for the guests surrounding her. In ten feet, therefore, I have a record, on which in lavish times I should have used at least fifty.

These are not days of leisure to read a long poem or a lengthy title, or of watching hundreds, yes, thousands, of feet of home movie film flicker before our eyes. There is not the time. We must work at the Red Cross, or see that man about a war bond. There is not the film. Right now the services keep manufacturers busy making raw stock to bring back important records. But certainly, home movies must continue, for these are vital, changing years in every household, and their record is important, too, for the future.

A new profession?

[Continued from page 306]

tains, to a lesser degree, in school systems whose films are distributed by a central agency of the school organization.

The distribution problems involved with the use of practical films for vocational training and general education, given in organized classes conducted by responsible bodies, are difficult enough, as we have seen. But they are relatively simple, compared to those encountered in the distribution of films used for advertising and sales promotion, for propaganda and for the dissemination of technical and scientific information. In these instances, for the most part, when the film leaves its repository it goes into action in situations where the distributor has no power of discipline beyond that which might come from a

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denial of further service—something that would, of itself, defeat the very purpose for which the movie was made.

Organizations that maintain film departments face this distribution problem. Companies that produce films commercially sometimes add a distribution service to that of production, and, if they do, they face the problem. The few commercial companies that engage in distribution, but not in production, of practical films must also meet it. The semi commercial or non commercial organizations that distribute practical films must deal with it.

All these distribution methods exist. All of them or combinations of them, are employed. Organizations whose film departments effect distribution are probably of the belief that their control over the administrative personnel involved gives them a better final result than they might get from other methods. Since the final result must depend upon exhibition and since exhibition of the films that we are now dealing with —those not used in organized classes conducted by responsible bodies, but employed, rather, for showing to audiences of many types—is something which the distributor cannot often control, this belief would appear to be open to question. Commercial companies that distribute such films operate under a pressure that is not always present in organizational film departments, because they make a specific charge for their distribution service; and it is obvious that, if the exhibition to which distribution is just a preliminary is without adequate results, the commercial service will be under criticism.

Semi commercial distributors, including national or regional service bodies which effect distribution of films, either as a tool of their principal service (such as organizations that use films for their recreational or educational activities) or as an additional means of communication (such as trade associations, civic bodies and the like), make a charge to the owner of films for their distribution, as well as the usual small service charge to exhibitors, which is common to practically all general distribution systems and which includes either exact postage or expressage or a uniform small sum, to cover them.

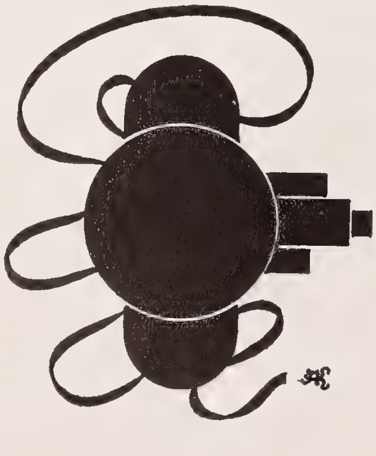
When organizations of this type make no charge to the film's owner, although asking and receiving the small service charge from the exhibitor, they can be classed as non commercial. Among this group are to be found various school and church systems.

Another group that, although commercial, acts in this kind of distribution non commercially, is made up of distributors of substandard entertainment movies, who are willing and often glad to add good advertising, propaganda or informational pictures to a "film program package." Although a charge is made for this program, that charge does not include any fee for the use of the practical film involved, which has, of course, been produced for non commercial distribution. While the technical ethics of this procedure are entirely correct, there has been some question by owners of practical films about the advisability of including them in a commercial "package." The practice is not a wide one.

To the extent that the fees charged by semi commercial distributors of practical films run into "important money," there is an automatic discipline upon the distributor. In entirely non commercial distribution, the owner of the film must depend upon the probity and experience of the system that he employs. This dependence may be placed with considerable reason, when it is realized that the success of the distribution system is an important factor to the organization that has set it up. Also, experience will soon determine the vigor with which the distribution is tackled and the success that it achieves.

All these distribution systems require some kind of publicity and advertising for the actual films. Various magazines, including Movie Makers, review new practical films and list those among them that may be had without charge, beyond a small service fee; there are several catalogs, either issued periodically or kept up to date by a loose leaf system, in which substandard films of many kinds are listed. Important films are covered by display advertising in Movie Makers and in a few other publications. Much publicity is also provided by direct mail methods.

Which of these distribution methods for his practical films should the organization executive choose? As with the problem of production, the circumstances must determine. Opinions vary sharply among the executives concerned. It is often considered as a truism that you get more if you pay for it, and that, within reason and when you deal with reputable and ethical concerns, the more you pay for, the more you get. This belief must be balanced against a specific condition that obtains in some free distribution methods. The various school systems—notably the State offices of these systems —deal with controlled audiences for the most part. These audiences are predominantly juvenile, although adult groups connected with schools are found in good number. Therefore, exhibition—the most uncertain factor in the whole matter of practical film use —is in general more certain and more capable of accurate counting of attendance.



It is of interest to observe that the United States government makes use of all these methods. Straight commercial distribution is used in important quantity. Semi commercial and non commercial distributors can get government films, for the most part. Local distributing and exhibiting commercial concerns are paid a small fee for handling some government movies. Also, the government effects direct distribution from its own offices.

Film distribution is basically a matter of traffic. The experience of many organizations would probably indicate that the "round trip" method, by which a film is sent to a specific exhibitor and is returned by him to the distributor, is to be preferred over the circuit system, in which one exhibitor is depended upon to expedite the film's travel to the next. This round trip method will work most effectively, of course, if there are regional distribution points, whose location will reduce the dead time in which films are in transit and will increase the live time of their actual showing.

We can see that, in the phase of distribution, practical film use moves out of the fairly exact and controllable field of production into one where variables must be reckoned with. In the later discussion of exhibition, we shall find more variables and an even greater lack of definite information of the kind that executives like, in evaluating any project.

(Part 3 of A New Profession? *will follow in the September number of* Movie Makers.)

A new use for slide films

[Continued from page 307]

side against the side of the paper mask, in using the Ready Mount. The heat will be reflected and the emulsion will be protected. The brush should be used again, to remove any lint or dust that still adheres to the glass. About eight and a half inches of binding tape can be laid out on a table. The glass is now held perpendicular and is rolled from edge to edge; you gather the tape as you roll the glass. If the Ready Mount is used, it is necessary only to wet the adhesive side and to press it into position.

It is well to file the slides according to the date and place, particularly if they have been made in the course of a journey, for you can more easily remember the country where they were filmed. This filing system can be elaborated by cross references to special matters, such as flowers, animals, persons, clouds and the like. If they are well filed, the slides, which are the raw material of your entertainment unit, will be readily available.

An enjoyable lecture with slide films should last for about forty minutes, during which time approximately seventy slides can be shown. It is well to avoid the error of using too many pictures and hurrying them away before the audience has fully appreciated them. If they are good, they will be interesting for a longer time than you might think, for to you they are very familiar.

It is probably not worth while to get into the complicated technique of special disc recordings of combined narrative and music or into that of projection dissolves and the use of shutter attachments on two projectors. These are refinements for the professional lecturer that are not necessary for the amateur.

The ingredients for success in this dynamic method of presenting your slide films are imagination in script writing, good taste in taking and using transparencies and a nice discipline over your probable tendency to crowd too much into the entertainment period. If you mix these ingredients suavely, you will have added a new joy to your family life.

Why music with movies?

[Continued from page 309]

one hour, is also the physical condition of the guests.

The weak applause, conversational hum and inattention to the picture have been noticed by the exhibitor. Somebody tells him to give a narrative, like travel lecturers, to sustain interest.

His list of victims is, of course, inexhaustible, so there is another home movie night. This time there is the narrative. You hear such choice morsels as "That is Niagara Falls" which is, of course, obvious to any school child; or "These are some cows we saw on the trip," when anybody knows they are not giraffes; or "This is our cousin's house in Buffalo," which is just another house with no living thing or person in evidence, not even a dog. The conversational hum persists; so your exhibitor knows that he has not

JAMES MELTON ★ JAN PEERCE ★ CAB CALLOWAY ★ WILLIE HOWARD ★ GRANTLAND RICE ★ JOHNNY FARRELL ★ BILL CORUM ★ LAUREL AND HARDY ★ EASY ACES ★ BABE RUTH ★ LITTLE KING CARTOONS ★ AESOP'S FABLES ★ BORRAH MINEVITCH ★ VINCENT LOPEZ ★ LOUIS ARMSTRONG ★ HUMPHREY DANCERS

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solved his problem.

I have seen many screenings of excellent pictures ruined by too much talk. There must, of course, be some humor, but too few of us know how to be humorous. As a result, in goes a stale joke, that even the narrator dislikes, but necessity gives it sanction. As this hoary humor is repeated by the commentator, it even becomes offensive to him, and this dislike is unconsciously carried to the audience. Then there is the competent movie maker, but garrulous narrator, with no sense of proportion or timing. A few good titles would obviate the necessity of ninety percent of the chatter and make a better show. A film well titled and edited needs no narrative, except in rare cases where the description of some unusual or historical shot is too long for a good title.

Very few narrators have good speaking voices, and, after listening an hour to a bombardment of descriptions of scenes so obvious that comment is an insult to intelligence, or to a shrill, shrieky, squeaky voice stabbing one's ears, one feels that there should be a law against pseudo Burton Holmeses.

Here is where we get back to Huneker. The home projectionist, the impresario of the domestic cine evening, can at least try the experiment of adding to the motion of his movies the emotion that he may be able to evoke from recorded music.

There is not time in this discussion to go into the techniques of bringing music to your home showings, and they have been set forth in previous MOVIE MAKERS articles. It can be said, however, that technique is all important and that just music—any music on any old, scratched record—will not, of itself, add the kind of emotion that may lift your home showing from boredom to pleasure.

The music you provide with your films will, like your films themselves, exhibit your own personality and tastes. But you will need to modify those tastes for two reasons. Your film subject matter may reasonably enough call for music that is not what you like, but which fits the film; your guests may not share your musical tastes, and you will want, as a good host, to try to strike a kind of general average.

Finally, music will not make good pictures out of indifferent ones, but it may make watching second rate films less of an endurance test on the politeness of the guests.

And, there is a lot of fun in scoring your films. Why not try it?

The clinic

[Continued from page 310]

bles is suitably thick, double expose a scene of them over the title footage. The lettering will appear to float on the bubbles. Of course, the letters should be dark enough to provide strong contrast with the bubbles. If your camera does not permit winding film back, you can use a glass title card and film the bubbles through it, recording the title at the same time.

Inspections The consulting department of the Amateur Cinema League recently outlined a serviceable method of film inspection for a member whose work requires the examination of films that are sent out on loan. This method is given here for the benefit of other readers who meet a similar problem. Rewinds are permanently attached to the inspection desk. Between them, and in direct line with the course of the film's travel between the two spindles, a sheet of milk glass is laid into a hole cut in the surface of the desk. Below this glass, a suitable light source is installed. The glass inlay can be about six inches long and two inches wide; the inspection unit should have a switch for turning the light on and off.

At the far side of the milk glass inset—away from the inspector's seat—and about midway of its length, a metal sheathed hole is sunk into the inspection desk. This hole is used to receive a demountable vertical shaft, which, in turn, has a short horizontal arm, on the end of which is mounted a magnifying glass. The arm should be so arranged on the upright that it can swing in a horizontal arc around the upright. When the magnifying glass is needed in inspection operations, it can be inserted into the hole, and the glass can be swung into or out of position, at will. When it is not required, it can be demounted and kept out of the way of other operations.

Film life In support of the waste paper drive, we have been weeding out "dead" correspondence from our letter files. Attached to one sere and yellowed bit of literary trivia were some short lengths of 16mm. monochrome footage, from a forgotten epic of 1929. They had been in the League's files, untended and untouched, subject to summer and winter temperatures for a good fifteen years. They were in perfect condition, as limber and supple to the touch as your last year's Christmas picture.

Safety device If you are rewinding film and running it through your fingers, to inspect for breaks or imperfections, you are courting trouble. The swiftly moving film can give you a nasty cut similar to that made by the edge of stiff paper. Fingers can be protected by a small pad of cloth. Any break or notch in the film will catch on the cloth and thus warn you of its presence.

DEPTH OF FIELD TABLE FOR USE WITH THE f.2.7, 63 mm (2½ INCH) LENS

Distance Focused Upon	*f*.2.7				*f*.4				*f*.5.6				*f*.8				*f*.11				*f*.22			
	From		To		From		To		From		To		From		To		From		To		From		To	
	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.
INF.	385		Inf.		260		Inf.		185		Inf.		130		Inf.		95		Inf.		47		Inf.	
50 ft.	44		57		42		62		40		68		36		81		33		105		24	6	Inf.	
25 "	23	6	26	9	23		27	9	22		28	9	21		31		19	9	34		16	5	53	
15 "	14	5	15	7	14	2	15	11	13	11	16	4	13	6	16	11	13		17	9	11	5	21	9
10 "	9	9	10	3	9	8	10	5	9	6	10	6	9	4	10	10	9	1	11	2	8	4	12	7
8 "	7	10	8	2	7	9	8	3	7	8	8	4	7	7	8	6	7	5	8	8	6	10	9	7
6 "	5	11	6	1	5	10½	6	1½	5	10	6	2½	5	9	6	3	5	8	6	5	5	4	6	10
5 "	4	11¼	5	¾	4	11	5	1½	4	10½	5	2	4	10	5	2½	4	9	5	3½	4	7	5	7
4 "	3	11½	4	½	3	11¼	4	¾	3	11	4	1	3	10¾	4	1½	3	10¼	4	2	3	8½	4	4¼
3 "	2	11¾	3	¼	2	11⅝	3	⅜	2	11½	3	½	2	11¼	3	¾	2	11	3	1	2	10	3	2¼
2½ "	2	5¾	2	6¼	2	5¾	2	6¼	2	5⅝	2	6⅜	2	5½	2	6½	2	5¼	2	6¾	2	4½	2	7½
2 "	1	11⅞	2	⅛	1	11⅞	2	⅛	1	11¾	2	¼	1	11¾	2	¼	1	11½	2	½	1	11⅛	2	⅞
1½ "	1	5⅞	1	6⅛	1	5⅞	1	6⅛	1	5⅞	1	6⅛	1	5⅞	1	6¼	1	5¾	1	6¼	1	5⅝	1	6½

Table courtesy *Kodak Lens Manual.*

MIDSUMMER CHRISTMAS

WILLIAM B. LAUB

STRANGE sights burst upon the unsuspecting visitor who ambles into a motion picture sound studio at any time, but one of the most unusual is a scene of Christmas morning, with glittering trees, stacks of presents, holly decorations and wreaths, encountered when, out on the humid street, the temperature is hitting the nineties!

Just such a sight was presented to a movie amateur invited to see Don Hancock, Castle Film director, shoot some scenes for a new home movie that will be announced during the Christmas season. Don was working at the 20th Century-Fox sound studio in New York, not on an air conditioned stage, and the weather just then was so hot the makeup man had his hands up in despair. The question of makeup is really the only serious problem in hot weather production. You may well imagine what it means to an actor impersonating Santa Claus. Invariably, he must be well padded, to achieve that roly poly figure traditional with Saint Nick. He becomes, literally, a stuffed shirt, and, under batteries of top lights, broadsides and spots, his blood pressure rises! Then the "stickum" holding on his beard and sweeping lip adornment begins to melt, his eyebrows sink until he looks like a Skye terrier and the warmth of his wig does not help matters. After every rehearsal, there must be a pause before a "take," while the makeup man gives Santa a thorough reconditioning.

Other things, however, which contribute to the Christmas atmosphere, are a lesser problem. Property snow for the effect of gently falling flakes is generally a well known breakfast cereal. Frost effects on window panes are achieved with—believe it or not—beer, epsom salts and a sponge! And other cold weather phenomena are duplicated by means that are simple and effective. The actor who enters a room brushing snow from head and shoulders is actually shaking off rock salt. This cannot, however, be used for snow to be walked on in sound pictures because it is too noisy! Corn flakes, bleached, are perfect for this purpose, with just the right amount of soft crunch underfoot.

But here is something that movie professionals have never licked. They cannot get an "outdoor breath" effect on an indoor stage. The next time you see a winter scene in a movie, if you note that there is never a line of dialog, such as "Cripes, it's so cold you can see your breath," you will know it is a studio exterior—in other words, "faked."

These things raise a point that occurred to the amateur who watched this new Castle Film in production. Not one movie maker in a thousand remembered last winter to make that Christmasy picture which he would like to have when next December comes. Why not borrow some of the summertime devices of the professional movie maker? Snow is not a problem, nor is frost. Christmas wreaths can be

Castle Films set for release prepared in summer for winter distribution, showing how Christmas movie may be made in hot weather

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made easily by wiring together a few green sprigs cut from an evergreen tree. An attractive doorway, appropriately dressed for a Christmas effect, makes an appealing setting—but be sure to take down the screen door! A mantel is simply decorated with tall candles, evergreens and toy filled stockings. Castle has to use an expensive sound studio to shoot Christmas movies in midsummer. But you can make Christmas movies in this season of splendid light with the extra expense of only a box of corn flakes.

Films from nursery rhymes

[Continued from page 308]

containing the names of the guests, that were set at each place around the party table, and use them as titles to introduce each child. But closeups of the little ones eating chocolate ice cream and smearing it over their faces was my idea. We had both.

The birthday gift that Sister liked best was a pair of shiny red shoes; so, I had to take a picture of her putting them on. After the film came back from the processing station, this short sequence started me off on a new cycle of nursery rhymes sequences.

"What can we do with these shoe shots?" I asked Vi.

"That's easy," she replied. Remember that nursery rhyme:

'One, two, buckle my shoe
'Three, four, close the door.'

"It's a ready made script for you to follow, and with titles, too."

Naturally, I saw the filming value of the rhyme and used it in its entirety. I can recommend it as an excellent starring vehicle for your little one. The action is self explanatory, and it will give you a chance to use those beach shots of Junior digging in the sand or feeding the hens on the farm.

Now, whenever I have any difficulty in thinking of a good filming idea for the children, I thumb through the Mother Goose book and filch a nursery rhyme.

One summer, when we had our vacation on a farm, we dressed Junior in a blue suit and gave him a horn. After he had scared the fowls and the horses with his tooting and had fallen into the pigpen, blue suit and all, we completed the epic of Little Boy Blue. Vi remarked later that the picture would have had more action if we had filmed the preliminary accidents and had discarded the script.

Then we turned to Mary Had A Little Lamb. Sister had a little toy, wooly lamb. It was snowy white when we bought it, but in time it began to show wear. Vi put it in the washtub and gave it a good scrubbing, and I tacked four new wheels on its wooden base. This time, we filmed the preliminaries, and the action was amusing. However, the best shot in the picture was that of Sister going to school with the lamb following her, pulled by a string. When she approached the school building, the children in her kindergarten class greeted her and the lamb—and me — with some astonishment, and I kept shooting.

Our latest nursery rhyme special was based on the poem, *My Shadow*, from *A Child's Garden of Verses,* by Robert Louis Stevenson. Vi and I were discussing film plans one night, and I mentioned the fact that it was getting more difficult to get Kodachrome film.

"If you have trouble getting Kodachrome, why don't you try to get some black and white?" Vi suggested.

"You want me to shoot ordinary black and white film after all those nice colored pictures I took? Why nobody will want to look at them," I said.

"I'm not so sure," she replied, "that is, if you are as good as you think you are. I seem to recollect reading an article in MOVIE MAKERS in which the author said that filmers can get fine results with monochrome film by using the proper filters and taking advantage of high lights and shadows."

Whenever anybody talks of Wratten filters, filter factors, side lighting, back lighting, high key lighting and low key lighting, I get slightly bewildered. However, not willing to confess my ignorance to the little woman, I tried to change the subject by saying, "What we should do is to make a shadow picture."

"What kind of picture?" she inquired sharply.

"You know; pictures of shadows on light walls or sidewalks, flowers against the fence and the patterns of trees on the lawn," I explained.

"H'm, maybe you have something there," she said musingly; and I knew that my idea had passed our board of censorship.

Just then Sister walked into the room with a picture book in her hand which she held out to me, pleading, "Read, Daddy."

I sat her on my lap and opened the book.

Mother looked over and said, "Whatever happened to that idea you had of filming children in nursery rhymes?"

"Didn't I make One, Two, Button My Shoe, Little Boy Blue and Mary Had A Little Lamb?"

"But you didn't make Little Bo Peep," she countered.

I was turning the pages in the book, which was *A Child's Garden of Verses,* when I saw an illustration of a little boy going upstairs, casting a big shadow on the wall. I looked down at the title of the poem. It was *My Shadow.* I jumped to my feet, Sister unaccountably finding herself dumped on the floor, and ran over to my wife. Pointing to the poem in the book, I shouted, "There's our black and white picture, *My Shadow*. The story has been written for us by a great author."

Vi read it through and then asked, "How are you going to film that part where it speaks of jumping into bed? Build a set in the garden?"

"No, I'll take it indoors in Sister's bedroom with those two Photoflood lamps I have," I answered.

"Well, I don't know—" began Vi, and then I knew that we were going to make the picture.

Striking while the iron was hot, I said, "Let's write the scenario now." Getting some paper out of the desk, we sat down and did the shooting script.

"Why don't we try to make some silhouette shots? They look like shadows on the screen," I suggested.

"That's a good idea," Vi agreed, "but how do you make them?"

"You put up a white bed sheet between two rooms and place Photofloods behind the sheet, illuminating it. Then you place your subjects in front of the sheet and film them. The illuminated sheet behind them is so light that the subjects are shown up black in contrast."

"Sounds easy," she conceded, "but do you know what *f/* stop to use?"

"I'll take a reading of the sheet and be guided accordingly. If I did not have a light meter, I should place the two No. 2 Photofloods six feet behind the sheet and use *f*/5.6." That was exactly what we did in making the silhouette scenes for the opening shots of the picture.

A morning sequence in the picture was introduced by taking a shot of Sister raising the dark window shade. This action faded in the sequence, and the window also supplied the background for a silhouette using daylight.

An interesting sequence showed Sister's shadow on the sidewalk where it remained after she had stamped on it; this shot was followed by Sister calling, "Here, Shadow," after which our black Scottie dog answered the call in place of the shadow. In interpreting that part of the poem where the shadow stayed in bed while Sister went out early in the morning and picked buttercups, we made a pattern out of black cloth of Sister's head and arm, laid it on her pillow and filmed it.

We may have used ideas of our own in the picture which were not included in the poem, but I am sure that Mr. Stevenson would not object.

Children's rhymes are a mine of cinematic ideas. We dug out a few of them. There are plenty left for you.

News of the industry

[Continued from page 314]

Mineola movie contests Amateur movie and still photography contests will again become a part of the program of events to be held at the Mineola Fair's 102nd annual exhibition at Mineola, L. I., N. Y., from September 12 to 16. The announcement comes as a result of a conference headed by President J. Alfred Valentine and Dr. Theron W. Kilmer, superintendent of the photography division, and after consultation with Brooklyn and Long Island motion picture clubs. Judges for the 8mm. and 16mm. exhibits will be John Krause, of the Nassau County Police photography department, Edward Mix and two members of the Metropolitan Motion Picture Club, ACL—Sidney Moritz, ACL, and Joseph Hollywood, FACL. Cash awards are to be made to the winners in all classes of competition, including those for novices and men and women in the service. There will also be a trophy awarded for the best film of the entire contest. The fair grounds will make available a new booth for sound devices.

Prints by air Castle Films reports that, for the first time in the history of the home movie industry, air express was used to send consignments of prints simultaneously to cine dealers in all sections of the country, when Castle used this means to rush prints of its invasion films from New York to other cities in June. The editors worked overtime with a large laboratory, to turn out the pictures after the first authentic footage was flown here from abroad. The importance of the films and the universal interest in them prompted the unique, mass shipments of 8mm. and 16mm. editions.

CASTLE FILMS
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Castle's invasion film prints were shipped by air express

D Day scenes The latest News of the World film released by Excel Movie Products, 4230 Drummond Place, Chicago 39, Ill., is *D Day Invasion* and *Allies Take Rome*, both on one reel and in 8mm. and 16mm. editions. News photographers filmed action shots from sea, air and beachheads that record epochal *Invasion* scenes, while *Allies Take Rome* pictures in detail our troops entering the first capital to be won from the Axis.

Useful product The Magni - Focuser, a magnifying accessory for all types of movie and photographic work, is an eye aid for titling, splicing, developing, retouching, enlarging and examining prints and negatives. Worn like goggles over the eyes or over eye glasses, it allows free use of both hands and is of comfortably light weight. It is equipped with dual mounted lenses that provide for true perception of depth and magnify with a tilt of the head. Magni-Focusers are standard equipment in Army, Navy and Marine Corps aerial photographic kits. Willoughbys, at 110 West 32nd Street, New York 1, N. Y., carries the item in four models, with prices ranging from $8.50 to $13.50.

New Gutlohn branch The opening of a branch office at 302½ South Harwood Street, Dallas 1, Texas, has been announced by Walter O. Gutlohn, Inc., distributors of 16mm. sound films, whose executive offices are located at 25 West 45th Street, New York 19, N. Y. The new addition ~~to the~~ organization supplements other ~~recent~~ openings in Chicago and Oakland, Calif. Serving the southwest territory, the Dallas office has available for distribution a large stock of RKO and Universal features.

Fold-Pak screen The Radiant Manufacturing Corporation, 1174 West Superior Street, Chicago 22, Ill., has brought out a new weatherproof projection screen that folds into a light carrying bag of briefcase form. The Fold-Pak comes in sizes ranging from 7x9 to 20x20 feet. The material, newly developed by Radiant, does not crack or discolor in any weather, which fact makes it especially suitable for outdoor use. The screen may be strung up anywhere by means of the lacing cord and metal grommets placed in the reinforced webbing of the borders. A portable, collapsible spring frame for the Fold-Pak is expected to be available later this month.

Transparencies DeVry Films & Laboratories, 1111 Armitage Avenue, Chicago, have made available more than 700 Kodachrome transparencies of scenic beauty in the United States, Canada, Mexico, Hawaii and Latin America. Each of the sub-

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jects is portrayed in six 2x2 inch slides, selling for three dollars a set. Information about the collection is obtainable from DeVry.

Practical films

[Continued from page 315]

Bryukhonenko. The experiments presage a new field in medical science, bringing promise of a day "when operations now incompatible with life will be possible." A damaged heart or brain may be repaired, and people who have died of shock or hemorrhage may be revived. The Institute makes use of apparatus called the "autojector" to carry out the functions of the heart and lungs, and years of pioneering in the technique of resuscitation are climaxed in the sequence showing the reanimation of a dog that has been killed.

The 16mm. sound film is prepared for educational use by individuals and groups professionally concerned with the advancement of science. Narration is done by the British scientist, Professor J. B. S. Haldane. The picture is sponsored by the Science Committee of the National Council for American-Soviet Friendship.

FOOD HINTS

The importance of proper nutrition, particularly for industrial workers, is stressed in *When Do We Eat?*, another of the 16mm. sound pictures in the *Knife and Fork Series* issued by the National Film Board of Canada. The point is made that sickness and accidents are frequently caused by lack of proper foods, without which normal strength and energy are not maintained. Millions of dollars in wages have been lost to workers because of absenteeism; it is suggested that the amount can be substantially reduced if consumers watch their diet carefully, in order to include the necessary quantities of milk, cheese, meat, vegetables, etc., in daily servings. Long working hours, changing shifts and night work call for three well balanced meals each day, to enable the war worker to keep his work capacity up to standard.

The Board has offices at 84 East Randolph Street, Chicago 1, Ill., through which *When Do We Eat?* may be purchased.

HAT SHADOW

If you have occasion to film persons wearing brimmed hats when the sun is overhead, *do* remember the value of some reflecting surface. Otherwise a dark shadow will be the only thing visible of the upper part of a person's face. The subject can hold a program of an outdoor sports event, for instance, so that light will be reflected toward the face, to counteract the shadow.

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OFFERED TO: individuals and groups.

AVAILABLE FROM: Louis F. Perry, Bureau of Mines Experiment Station, 4800 Forbes Street, Pittsburgh, Pa.

Magnesium—Metal from the Sea depicts in detail, through animated drawings and actual scenes, the production of the lightweight material that has proved a boon to aircraft production. Beginning with the mixing of sea water and lime from baked oyster shells, all the processes are revealed that result in the emergence of pure molten magnesium.

Under the Cross of Lorraine, 1 reel, 400 feet, 16mm. sound on film, black and white, running 10 minutes; released by the Fighting French Film Department.

OFFERED TO: groups.

AVAILABLE FROM: France Forever, 587 Fifth Avenue, New York 17, N. Y.

Under the Cross of Lorraine, number eleven in a series, shows scenes of the military activities of the Fighting French in the Middle East and in the Tunisian campaign against Rommel. The film includes views of General de Gaulle's visit to Syria, where he meets the High Commissioner, General Catroux. The commentary is in English.

The Metal Working Lathe, 1 reel, 800 feet, 16mm. sound on film, in color, running 20 minutes; produced by the South Bend Lathe Works.

OFFERED TO: war industries and training schools.

AVAILABLE FROM: South Bend Lathe Works, South Bend 22, Ind.

The Metal Working Lathe is number one in the film series based on the book, *How to Run a Lathe.* It familiarizes the student with the name of each principal lathe part, its purpose and operation, and it is recommended for beginners before they operate a lathe for the first time.

Loaded for War, 1 reel, 16mm. sound on film, Kodachrome, running about 30 minutes; produced by the Santa Fe Railroad.

OFFERED TO: groups.

AVAILABLE FROM: Y.M.C.A. Motion Picture Bureaus at 347 Madison Avenue, New York 17, N. Y.; 19 South LaSalle Street, Chicago 3, Ill.; 351 Turk Street, San Francisco 2, Calif.; 1700 Patterson Avenue, Dallas 1, Texas.

Loaded for War is a story showing how the greatest mass movement of men and equipment in history is made possible by the speed and efficiency of railroads. The film contains dramatic scenes of aircraft, oil, munitions, coal and men being rushed to their destinations throughout the country.

Alaskan Hunting Peaks, 3 reels, 16mm. Kodachrome, silent, running 47 minutes; produced by Western Cartridge Company.

OFFERED TO: groups.

AVAILABLE FROM: Photograph Department, Western Cartridge Company, East Alton, Ill.

Alaskan Hunting Peaks pictures the culmination of big game hunters' hopes with a trip by plane to the beautiful country seen in the film. The party lands amid inspiring peaks, to set out with pack train to the wilderness, where shooting and fishing are enjoyed in a sportsman's paradise.

The Case of the Tremendous Trifle, 1 reel, 16mm. sound on film, black and white, running 20 minutes; produced by the War Department.

OFFERED TO: groups in war industries *(service charge, one dollar).*

AVAILABLE FROM: Chief, Industrial Services Division, Bureau of Public Relations, War Department, Room 2-E-867, The Pentagon, Washington, D. C., where the request will be forwarded to a local distributor.

The Case of the Tremendous Trifle shows why the ball bearing is considered as the heart of machinery and emphasizes the wartime importance of small parts and their makers. The film pictures the planning and execution of the Schweinfurt raid which destroyed a ball bearing plant, thereby crippling a German industry for months.

Dehydration, 2 reels, 16mm. sound on film, black and white, running 22 minutes; produced by the Motion Picture Service, Farm Credit Administration of the Department of Agriculture.

OFFERED TO: groups.

AVAILABLE FROM: United States Department of Agriculture, Extension Service, Washington 25, D. C.

Dehydration shows scenes of the preparation, drying and packing of vegetables, milk, meat, eggs and juices by various methods in modern plants. By removing the water content of many foods, science has developed a process that saves weight, space, containers and transportation facilities. To illustrate these economies, a jeep with feather weight, dehydrated and compressed foods is pictured supplanting five trucks ordinarily needed to carry an equal amount of fresh food.

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MOVIE MAKERS
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Amateur clubs

[Continued from page 311]

by William Russ; *God's Chariots*, by J. O. M. Van Tassel, ACL; *Civilian and State Defense*, by the Signal Corps of the N. Y. State Guard, of which N. William Knight, president of the Mount Vernon club, is a member and cinematographer. Mr. Knight presided at the gathering and was assisted by Mr. Bergmann and Herman Bartel, FACL, on projection, with Harris D. Hineline on the double turntables.

MMPC outing

Seventy five members and guests attended a recent outing held by the Metropolitan Motion Picture Club, ACL, the first of such activities to be staged by this veteran New York unit. The picnic and filming foray were held at Clove Lakes Park, on Staten Island. A drawing for three rolls of film started off the day's activities, which continued through a presentation of children's dancing, military formation and stunt riding, and a bathing beauty skit staged for the club by two professional models. A club record film, produced in five major assignments, covered arrival at the park, the special activities, reaction shots of the crowd, closeups of each member present and human interest scenes at the picnic luncheon. Leo J. Heffernan, FACL, recently reelected club president, was in general charge of arrangements, assisted by Alice Burnett, ACL, secretary, and Sidney Moritz, ACL, treasurer.

Brooklyn ballots

Winding up an unusually successful season, members of the Brooklyn Amateur Cine Club, ACL, chose a new board of officers for 1944-1945 as follows: Horace Guthman, ACL, president; Herbert Erles, ACL, vicepresident; Mrs. Beatrice Katz, secretary; Francis Sinclaire, ACL, treasurer; Charles H. Benjamin, ACL, Irving Gittell and Charles J. Ross, ACL, directors. First films, produced by some of the club's more advanced workers, have been the feature of a late program.

Eighth for Passaic

Members of the Passaic Cinema Club, ACL, in New Jersey, marked recently the beginning of their

[Continued on page 330]

FILMING RAIN

When you film rain, you must take care that the scene shows it falling on something—a window pane, the street or a roof—which will make it visible by splashes, unless the downpour is almost torrential. The eye will distinguish raindrops in the air, but they must be very prominent, if the camera's lens registers them on film.

UP THE HUDSON ON FILM

JOHN J. KLABER

BILL and his Uncle Pete had just finished screening a film of the Hudson River, which the older man had recently completed.

"You'd think, Bill," remarked his uncle, "that a picture like that would be no trick at all. Just take the boat trip and let the camera run. Well, not a bit of it. It gave me more trouble than any film I ever made.

"Why, you ask? Well, for a lot of reasons. To begin with, the weather. The Hudson Valley is one of the loveliest spots on God's green earth, but it is also one of the worst rain traps. Never but once in my life have I made the trip from New York to Albany—and I make it once or twice every year—without running into a rain squall somewhere up the line. That means you never can get all you want in a single trip. You have to repeat. Then, I wanted to show all the landings. But the through boats from New York to Albany skip several of the landings near this end; so, you have to take a local boat to get them. All in all, I took about five trips in making this film.

"After I had put it all together, I ran it off for myself. Glad I did, too. It was all right from here to Poughkeepsie, but from there on it was so dull that I could hardly look at it. No human interest. I ran it again. Plenty of human interest at this end—more than I needed, in fact. So I put it on the editing board, cut out all the human interest shots that had no special background and put them back where they would do the most good. I even 'faked' in a couple of shots taken on excursion boats down the bay. You noticed the 'running gag' of people eating. Really, I took most of those shots between here and Bear Mountain, but people do eat all the way, so that it is not an unpardonable piece of 'faking,' after all.

"Then I remembered some shots that I took some years ago, when the fleet was in the Hudson. I spliced them in too. You noticed, of course, that they were not pictures of the fleet itself, but of the people on the boat, waving to the naval vessels. If you filmed warships in peacetime, you know that they do not come out well, interesting as they are in reality. But people, all 'pepped up' with excitement, and warships in the background, were just what I wanted.

"And, by the way, among other things that do not look so well on the screen as in reality are distant views of the banks of a river. Lovely as the scenery along the river is, you have to pick places with buildings, broken skylines or other special features to make a decent shot. And you must be close to the shore. Of course, I took many shots of boats that we met on the river, being careful not to film them beam on if I could help it, unless they were quite far away. Otherwise, the motion was too violent. Of course, a telephoto would be a big help, provided the boat did not vibrate too much."

"I like your little maps," said Bill. "How did you make them?"

"That was easy, I drew a map of the river with white ink on a black card and lettered in the names of all the landings. Then I drew an arrow point, white with a black border, and cut it out as a silhouette. I laid the map flat on my title board, with the camera above it, setting the arrow successively at each landing, and always on the opposite side of the river, so that the arrow would not cover the name of the landing. Finally, I spliced these shots into the film, just before the scene of the arrival at each point."

"Wasn't Aunt Mary with you?" Bill inquired. "I thought that she usually went along with you on these trips, but I don't see any shots of her."

"To tell the truth, Bill," and Uncle Pete smiled rather broadly, "she was there all right, but the pictures of her don't do her justice. People who know they are being filmed just can't help posing, and that is no help in a movie. You noticed how natural all the people were that you saw. That is because they never knew what I was doing. Your Aunt Mary is the finest woman in the world, and I love her dearly. But I never imagined my wife a movie star. I took some pictures to please her, and I have put them together in a special reel that I can run for her benefit but that the public will never see. I make my films so that they can be shown to any audience that I am likely to have, not to the family alone.

"Of course, you won't tell your Aunt Mary what I said about her not being a movie star. One can't afford to be too frank in this world, even with one's own wife. Marriage has its technique, too, the same as movie making or anything else. Remember the old carpenter's saying, 'There's tricks in every trade but ours, and sometimes we drive screws with a hammer'."

AVOIDING EDGE FOG

When you take a fresh roll of film out of its protecting metal container, be sure to keep your hands on the outer end, until the roll has been securely seated on the receiving spool. Now that film is so scarce, every foot of it must be protected from edge fog. A loose coil invites edge fog.

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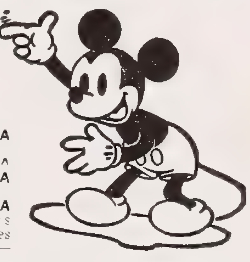

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Amateur clubs

[Continued from page 328]

eighth year of activity. Werner Von Bergen, ACL, is the current president, assisted by Walter P. Koechel, ACL, vicepresident, and J. Rodney Adams, secretary treasurer. Films seen on late Passaic programs include *From Seed to Shelves*, a four reel, 8mm. color record of Victory gardening, by George Merz, ACL, of Allwood, and *Eighteenth Century Life in Colonial Williamsburg*, a 16mm. sound Kodachrome production of the Eastman Kodak Company.

Kansas City sees

Members' and guest films featured on late programs of the Kansas City (Mo.) Amateur Movie Makers include *Down Where The North Begins*, 16mm. sound Kodachrome from the Coordinator of Inter-American Affairs; *Missouri in the Fall*, by Lyle Cooke, ACL; *Six Songs in Color*, by Dr. Herbert Rinkel, ACL; *A Rationed Holiday* and *Land of Enchantment*, by Clarence Simpson, ACL, of the city's Nelson Art Gallery; *Around The World*, a feature length pre war travel record, by Earl H. Ebert. Gale H. Curtright, ACL, former Movie Makers correspondent for the club, has resigned to accept a lieutenant's commission in the United States Naval Reserve. His duties are being taken over by Mrs. Ben Barnhart.

Seventh for Long Beach

A gala social meeting, featuring a mammoth birthday cake and a selected screen program, marked the recent seventh anniversary of the Long Beach Cinema Club, in Southern California. Among the films presented were *Horseback Holiday*, bv Warren Nash; *Vacation Wonderland*, by Forrest Kellogg, ACL; *Unexpected Escort*, by Clarence N. Aldrich, ACL.

Tri-City screens

Trees, by Dr. Albert N. Mueller, ACL, and *Virginia*, by Tom Griberg, ACL, winners in a late contest conducted by the Tri-City Cinema Club, were the features of a recent meeting held in Rock Island, Ill. Pictures presented at other gatherings include *Gulls*, by C. B. Paul; *Back To The Soil*, Ten Best award winner by George Mesaros, ACL, from the League's Club Library; *Brookfield Zoo, Shaw's Gardens* and *The Chrysanthemum Show*, by A. R. Brun; *Yosemite Picture Book*, by Roger Spitznas; *Air Show*, by Mr. Griberg; *Gasparilla Parade in Florida*, by Georgia First, ACL.

Movies for Metro

Happy-Go-Lucky Mexico, a feature length travel study by Julian Gromer, was presented by Mrs. Gromer at a late meeting of the Metro Movie Club of River Park, in Chicago. Other films seen on the club screen include *Florida and the East Coast*, by Charles Fowler; *Yank Invasion of Decatur*, by L. M. Jacobsen. Max Levy, mentioned erroneously by this department in May as a member of the city's South Side Cinema Club, has been identified for us by M. J. Wright, secretary, as a member of the Metro Club.

Analysis for Edison

A well rounded program of film analysis was staged at a late meeting of the Edison Camera Club, ACL, in Chicago. Members' films offered for screening were reviewed by L. C. Hammack (covering 8mm work) and Isidore Vise, ACL (covering 16-mm.) from the neighboring Chicago Cinema Club, followed with a reading by Carl J. Radin, cine chairman, of *The Unlucky Thirteen*, a service sheet on film faults issued by the Amateur Cinema League. A screening of *Western Wildlife*, by Frank E. Gunnell, FACL, as an example of good amateur film making, rounded out the evening. Guest films seen by the Edison unit have included *Sunday Afternoon Safari* and *Land of the Habitant*, by Arthur H. Elliott, ACL, of the Metro Movie Club of River Park, and *Big Game Haunts in the Canadian Rockies*, by Raymond Matz, president of the Woodlawn Chapter of the Izaak Walton League.

Thirteenth for S. F.

A thirteenth birthday party, held in the Women's City Club, and an annual outing to the San Francisco Zoo, with headquarters at Monkey Island, have been the most recent activities of the veteran Cinema Club of San Francisco. David Redfield was in charge of the birthday celebration, while Laurence Duggan, ACL, was responsible for the monkeyshines of the picnic. *Skis To The Skyland*, a production by two members, Richard Leonard and David Bauer, of the Sierra Cinema Club, was a featured screening at a late regular San Francisco meeting, followed by *State Capitol*, by Leon Gagne.

S. R. O. in Albany

The largest audience of the current *Sundays for Soldiers and Civilians* crowded the auditorium of the Albany (N. Y.) Institute of History and Art for a recent screening of *18th Century Life in Colonial Williamsburg*, presented by the Amateur Motion Picture Society of Albany, ACL. Running 1600 feet of 16mm. sound Kodachrome, the film was produced by the Eastman Kodak Company in collaboration with Colonial Williamsburg, Inc. At an earlier regular meeting of the AMPS, the members heard from Laurin Murray, Arthur Tucker, ACL, and Leo Schaab, guest speakers from the neighboring Cine Group, Schenectady Photographic Society, ACL. Their presentation illustrated the advanced uses of double turntable sound and music accompaniment.

Two in Schenectady

Family films and travel shooting have been the subjects of a pair of recent meetings of the Cine Group, Schenectady Photographic Society, ACL, in northern New York. Harlan Webber was in charge of the domestic demonstration, assisted by films drawn from his own club and from the neighboring Amateur Motion Picture Society of Albany, ACL. These were *A Garden Wedding*, by Dr. C. W. Woodall; *Lemonade, Inc.*, by Arthur A. Merrill, ACL; *Good Old Summertime*, by Arthur O'Keefe; and unnamed footage by Lawrence Gifford and Arthur Kemnitzer. Harry M. Jacobs presided over the travel symposium, using in demonstration *Mayan Indian Life in Guatemala*, by Hoyland Bettinger; *Daytona Beach*, by J. Stanford Smith; *Points West*, by E. H. MacMullen, ACL.

For New York 8's

Fine films from everywhere continue to be the program fare served to members of the New York 8mm. Motion Picture Club, meeting monthly in New York City's Hotel Pennsylvania. *Holiday With The Heavers*, a 1943 Honorable Mention award winner by Dr. W. Lynwood Heaver, ACL, of White Plains, N. Y., topped a recent program, which also presented *How Time Flies*, a child film by Fred Evans, of Los Angeles. At a later gathering, the members saw *V For Vacation*, by C. William Wade, jr., ACL, of North Hollywood, Calif.; *Bohemian Baloney*, by Werner Henze, of St. Louis, Mo.; *In Our Garden, Cat Tales* and *Happy Landing*, by Mildred Caldwell, ACL, of Long Beach, Calif.

KEEP FLAG CLEAR

In footage of the Flag, which is designed to make the Flag the center of interest, be careful not to have objects between it and the camera, which would obscure any portion of the national emblem. In shots of parades, of course, the flags will be incidents; when the Flag itself is the scene's subject, it should be shown clear of obstructions.

COLOR LANDSCAPES

The beautiful green landscape that promises to be so delightful a shot in Kodachrome will turn out as a confused green mass on the screen, unless there are definite color contrasts in it, provided by other strong colors, or unless there are prominent forms—such as trees, fences or buildings—to break up the monotonous overall green that in nature is so lovely.

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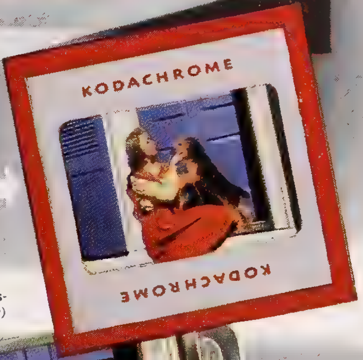

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There's nothing "experimental" about Kodak full-color films—the most important research was done before 1935, when Kodachrome home movie film was first offered.

Of course there have been great improvements and new developments—notably Kodacolor Film, produced in limited amount just before Pearl Harbor. It was never given much publicity, for it led to full-color aerial film, a military tool of major importance. Our armed forces needed almost all we could make.

However, even now, Kodacolor and Kodachrome Films are on the market, though sometimes hard to find. With them you can make all 5 different kinds of full-color pictures shown here.

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REMEMBER TARAWA?—how a shifting wind grounded our boats 800 yards from shore, under a withering fire—and how in that watery hell our men taught the Japs that Americans, too, know how to die? The Marines' 961 dead offer a stern example for us at home. BUY MORE WAR BONDS.

3

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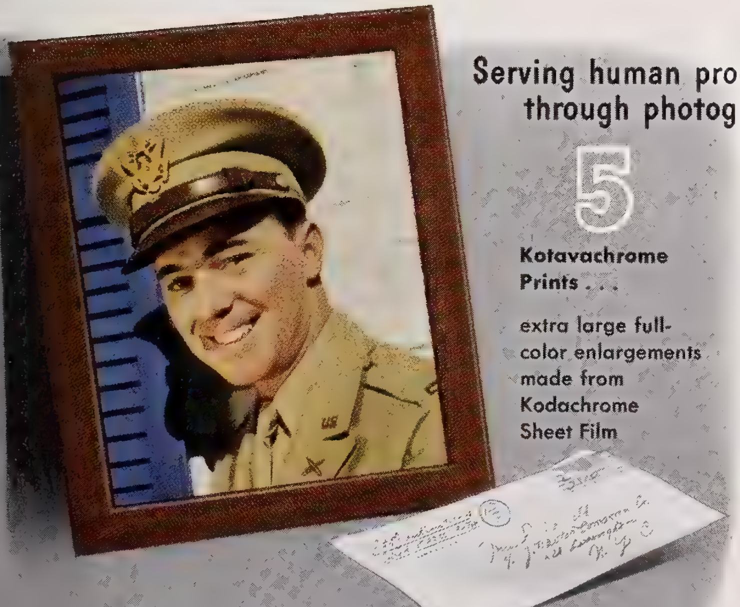

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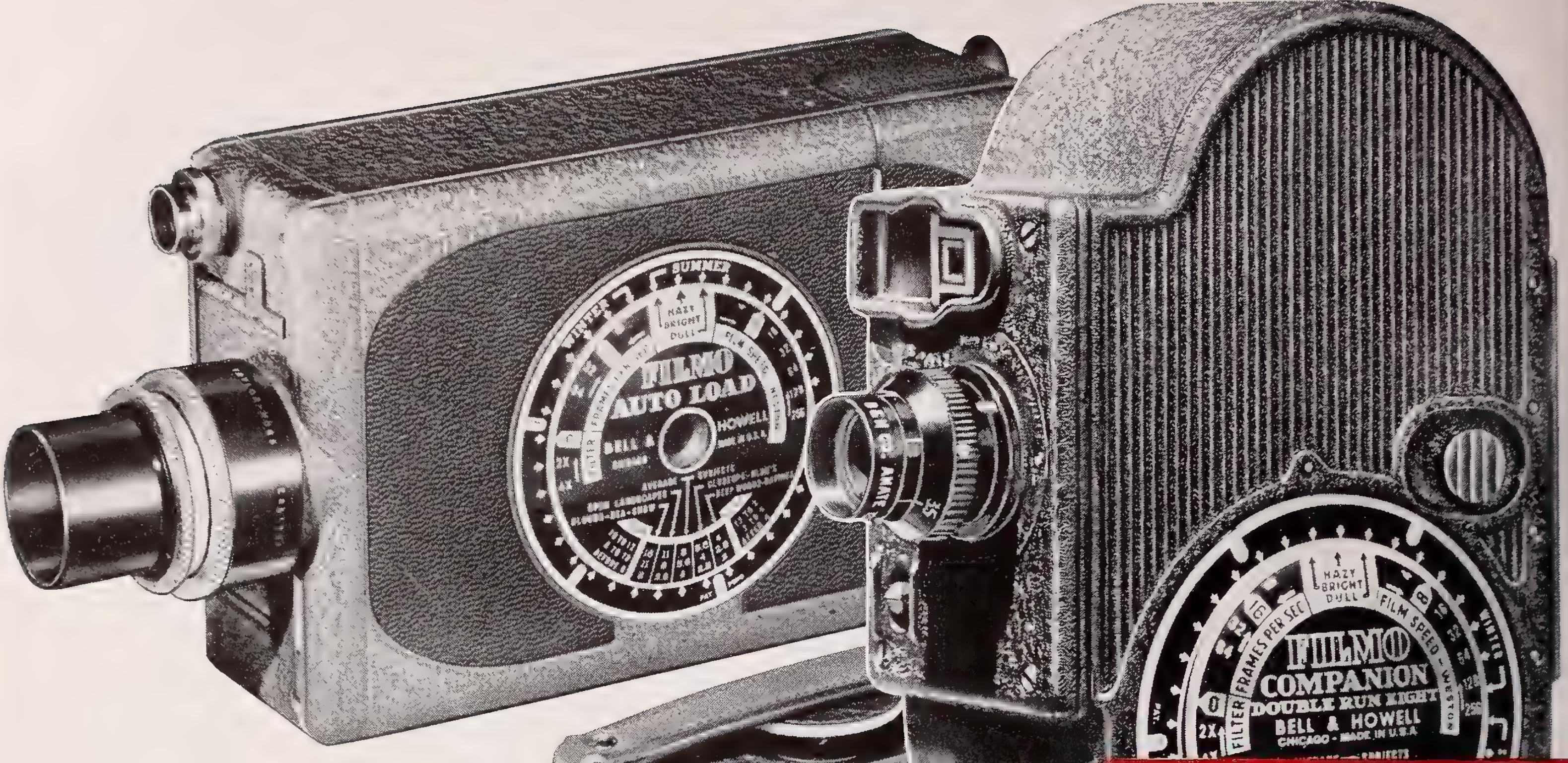

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makes the camera YOU want!

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Now, take the two we've illustrated up above there—the one on the right is the Filmo Companion 8 . . . about the size of your hand . . . and *more* practical features* never were squeezed into a smaller, neater package.

The other is the famous Filmo Auto Load—a 16mm. model that loads with a film magazine. You can switch from monochrome to color movies in broad daylight without fogging a single frame . . . easy as putting a pack of cigarettes into your pocket. But there's more than that. Read below what either of these top-notch Filmo models gives you in really *usable,* levelheaded features.

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4 A rotary disc shutter that uniformly exposes the whole picture area of every frame.

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

SEPTEMBER, 1944 **25c**

How Good are your Movies?

You might win

The HIRAM PERCY MAXIM MEMORIAL AWARD OF $100, OR PLACE IN THE TEN BEST OF 1944

The Hiram Percy Maxim Award is offered for the best picture in the General Class of Movie Makers annual selection of the Ten Best Non Theatrical Films. It carries with it a replica, in miniature,* of the Hiram Percy Maxim Memorial (to be given after the war ends) and a cash prize of $100.

Every movie maker in the United States has a chance to win this award, the highest recognition offered to amateur filmers. To try for it, all you have to do is to submit a film for consideration.

The judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity and movie imagination are deciding factors, no matter whether the picture be long or short, black and white or color.

Don't miss your chance at the 1944 Ten Best and the Hiram Percy Maxim Award!

Movie Makers Ten Best Non Theatrical Films of 1944 is the oldest annual selection of outstanding amateur movies in the world.

The Ten Best are chosen by the staff of Movie Makers from all the films seen by them during the year. All films sent to the League for review by its members are considered for the Ten Best. However, the selection is not limited to League members, and any movie maker resident in the United States or its possessions can send entries.

League members' films sent for review earlier in the year, and subsequently edited, titled or otherwise improved, should be submitted again for final consideration.

In the Ten Best selections this year, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Glass (films for which the maker did not receive compensation from a client). The Hiram Percy Maxim Award is given to the maker of the picture that the staff of Movie Makers considers as the best all around film of the eight that place in the General Class of the Ten Best.

Rules governing the selection of MOVIE MAKERS Ten Best Non Theatrical Films and the Hiram Percy Maxim Award.

1. Five o'clock, October 16, is the deadline. All films to be considered for 1944 Ten Best and the Maxim Award must reach Movie Makers office, at 420 Lexington Avenue, New York 17, N. Y., before that time.
2. In the Ten Best, eight places are allotted to the General Class (films for which the maker *did not* receive compensation from a client) and two places are allotted to the Special Class (films for which the maker *did* receive compensation from a client).
3. The winner of the Hiram Percy Maxim Award is chosen from among the pictures placing in the General Class.
4. To classify entries, the certificate at right must be provided for each film that is to be considered in the final selection. After October 16, when the Ten Best is closed to new entries, a tentative selection will be made by the staff of Movie Makers for Ten Best. Any films that are not already accompanied by certificates must be provided with these, and this must be accomplished by November 6, 1944, before five o'clock.
5. The General Class of the Ten Best is open to films of any width, black and white or color, silent or sound, except that 35mm. inflammable film cannot be received.
6. The Special Class of the Ten Best is open only to films originally produced on substandard stock (16mm. and smaller widths).
7. Because of war conditions, entries cannot be received this year from filmers who ship them to Movie Makers from outside the United States or its possessions.
8. Phonograph records can be submitted with films, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the changes. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Musical and narrative accompaniments will be judged on their own merits.
9. No Officer or Director of the Amateur Cinema League and no staff member of the League or its magazine is eligible to compete in the Ten Best or to receive the Maxim Award.
10. Films will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 1, because of the last minute rush.
11. Selection of the Ten Best Non Theatrical Films, the Honorable Mentions and the Hiram Percy Maxim Award will be made by the editorial staff of Movie Makers, and the judges will decline to discuss their decisions, after they are made.
12. The competition for placement in Movie Makers Ten Best Non Theatrical Films of 1944 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody in the United States or its possessions, subject to the provisions of these rules

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PERCY
MAXIM
MEMORIAL

Send the Certificate Below With Each Film That You Submit t

MOVIE MAKERS, 420 Lexington Ave., New York 17, N.

Place....................................

Date....................................

I, ... (name

certify that:

1. I have received compensation from a client for
2. I have not received compensation from a client for, and will not receive compensation, sell or rent prior to December 1, 1944,

a motion picture made by me entitled: ....

.... (name of film)

(signature) ....

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*Because of the shortage of critical metals, it is impossible to secure, during the war, material from which to have the replicas prepared. Therefore, delivery of the replicas of the Hiram Percy Maxim Memorial must wait until critical metals are again available. Replicas will be made and delivered to those who win them, at the earliest possible moment.

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MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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- **ON THE COVER: Kodachrome; Official U. S. Navy Photo, courtesy The Sperry Corporation.**

Hobart Photo Features

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16mm Industry Becomes of Age

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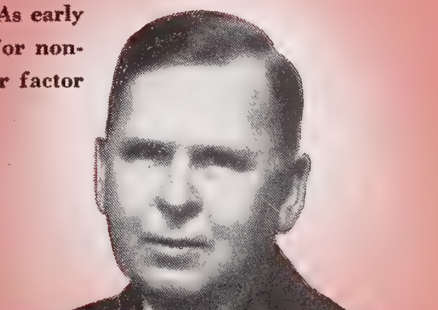
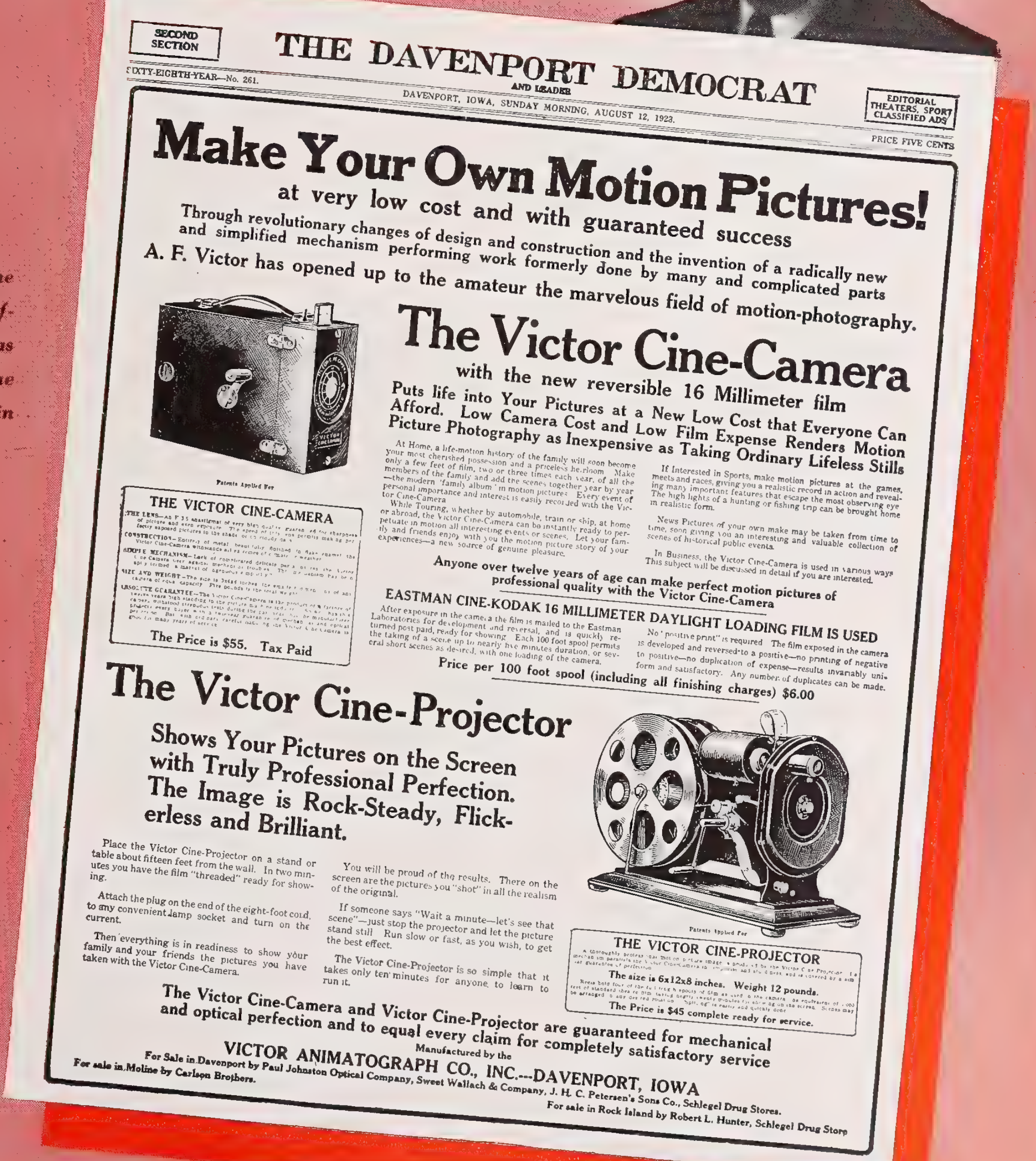
To Alexander F. Victor, champion of the 16 millimeter cause from the beginning, and to his contemporaries in the industry who shared his faith and have contributed much to the development and progress of 16 millimeter films and equipment, the Victor organization offers a salute on this, the 21st birthday of the 16 millimeter industry.

Alexander F. Victor, designer and producer of the first 16mm movie equipment

ALEXANDER F. VICTOR, President of the Victor Animatograph Corporation, designed and produced the first 16mm camera and projector in 1923. As early as 1918 Victor sponsored the cause of a separate, distinct safety size for non-theatrical film and equipment. His many inventions have been a major factor in the progress and present high standing of the 16mm industry.



On August 12, 1923, the first advertisement offering 16mm Cameras and Projectors to the public was published in Davenport, Iowa.



SECOND SECTION

THE DAVENPORT DEMOCRAT
AND LEADER

SIXTY-EIGHTH YEAR—No. 261.

DAVENPORT, IOWA, SUNDAY MORNING, AUGUST 12, 1923.

EDITORIAL
THEATERS, SPORT
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Closeups—What filmers are doing

If our mail basket is any barometer, filming activities are picking up along the home front in a big way. People may be penned more or less in their backyards, but, if so, they are at least inquisitive enough to look over the picket fence. Take Clinton B. Jouett, ACL, for example, out in Santa Barbara, Calif. It seems that back in 1940 he had shot some 5,000 feet of 16mm. Kodachrome of his home city which, for exhibit at the San Francisco World's Fair, was then taken over by the S. B. Chamber of Commerce. Now, with "A" coupons as scarce as German generals, Mr. Jouett is embarking on another study of this California lotus land. *American Riviera* is the tentative title.

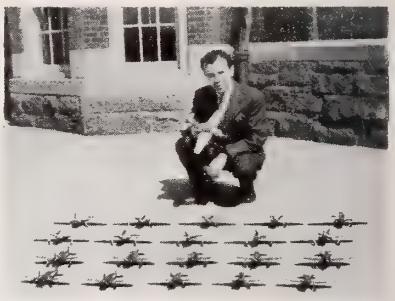
C. M. Strieby, ACL, is another Southern Californian planning to glorify the Golden Bear—in a localized sort of way. Hailing from Los Angeles, Mr. Strieby spent as much of the summer as the OPA would let him, rolling up and down the ancient, coastal *Camino Real* in search of missions. His study of these peaceful pastel sanctuaries will reach the screen as *Behind These Bells*—in 8mm. Kodachrome.

The flush of filming on the home front is, of course, by no means confined to California. In Berea, Ohio, Charles H. Dupont, ACL, turned his camera last month on the annual Cuyahoga County Fair, a piece of rural pageantry which his film will hail as *Farmland's Finest.* This sort of shooting is an old story to John G. Ellis, ACL, the proprietor of Highfield Farm, near Lee, Mass. Most recent of his rural studies to be completed is a record of New England seasons, filmed on order for the Cultural Relations Division of the Department of State and taken over in part by Warner Brothers for short subject release in 35mm. Technicolor.

We now have on the docket a couple of projection items, as well as these notes on production. W. C. McPeak (who has recently substituted the initials "CWT" after his name, for ACL) wrote in from his ship, the *American Engineer*, that he had managed to get his 16mm. projector on board and was giving a series of shows in off watches. . . We suspect the new initials stand for Chief Water Tender, if we remember correctly our seafaring days.

Flight Lieutenant R. H. Warr, ACL, on the other hand, faces his projection problems amid the arid sands of an RAF base in the Middle East. There, among his other spare time duties, he handles the station cinema, which he found equipped with a 35mm. instrument of extraordinary antiquity. Of original French Gaumont extraction, the projector is now the proud parent of a locally made sound system. This Lieutenant Warr describes—with affectionate resignation—as "Eastern Electric Narrow Range."

If you have a secret yearning for a first class airplane model, Edward Soltis, ACL, of Yonkers, N. Y., is undoubtedly your man. In our picture herewith he is posed with a squadron of twenty one Grumman Avengers, tough little torpedo planes which he recently turned out in true assembly line style. The Avenger is a specialty with Mr. Soltis, for it is on this ship that he works as a riveter in the Grumman Aircraft plant at Bethpage, L. I. It is in between shifts that he finds time for his model building and 8mm. movie making thereof. All told, since 1938, Mr. Soltis has completed 222 model airplanes of all types, many of which are in use today by the Army and Navy in their aircraft identification courses.



Edward Soltis, ACL, and fleet of model planes he made and filmed

Military Intelligence: Lance Corporal Kenneth Meldrum, of the Australian forces, fears that he is getting out of touch with things in our chosen field. He would welcome hearing from any American amateur cine fans who care to write him on what gives with the hobby these days. He should be addressed at 7 Rubens Grove, Canterbury E-7, Victoria, Australia . . . Warren Doremus, ACL, who told you last month about his aims and experiences in the production of *The Valley*, a study of Valley Forge, is now himself in the United States Army.

The War Isn't Over . . . but

If you want to be among the first to own a new camera when the war is over—put your reservation in now and get on the priority list. We have a safe plan for you.

No, the war isn't won yet—but when the glad news comes—people will urgently want photographic equipment of all kinds and want it immediately.

At present all of our camera and lens manufacturers are concentrating on the business of making equipment to bring Victory nearer. With Victory approaching, some members of the industry will go back to civilian production. When they do, they will produce once more the cameras and equipment they stopped making on "M" day—the finest models that were available prior to the war.

We, at Willoughbys, are trying to solve the problem of how to distribute this partial production fairly and equitably at prices prevailing at time of delivery, so that we may maintain the square-deal policy of Willoughbys in distribution as well as service. We have planned this priority system as the fairest means of serving all who look to Willoughbys for the finest in photographic equipment.

Here is the plan:

Listed here are the models that will be first to go into production again. Check the one you want. Sign your name and address clearly. Send it to us with a remittance of $5 as a deposit on your purchase. Your order will be registered and numbered as soon as it is received and will be filled when your number is reached. First come — first served (in the democratic way). If you decide later that you do NOT want the item you have ordered, you may cancel at any time before delivery — your deposit will be returned on request and your priority canceled.

Here is the list—check your selection, fill in coupon and mail entire list and coupon to us.

CLIP HERE

8 mm MOVIE CAMERAS

EASTMAN
☐ Cine Kodak 820 with f 3.5 lens
☐ Cine Kodak 825 with f 2.7 lens
☐ Cine Kodak 860 with f 1.9 lens
☐ Cine Kodak Model 90 Magazine with f 1.9 lens

BELL & HOWELL
☐ Companion with f 3.5 lens
☐ Sportster with f 2.5 lens
☐ Aristocrat Turret with f 2.5 lens

KEYSTONE
☐ Model K-8 with f 3.5 lens
☐ Model K-8 with f 2.5 lens
☐ Model K-8 with f 1.9 lens

REVERE
☐ Model 88 with f 1.9 lens
☐ Model 88 with f 3.5 lens
☐ Model 88 with f 2.5 lens
☐ Model 99 Turret with f 2.5 lens
☐ Model 99 Turret with f 1.9 lens

16 mm MOVIE CAMERAS

EASTMAN
☐ Cine Kodak Model "K" with f 1.9 lens
☐ Cine Kodak Magazine with f 1.9 lens
☐ Cine Kodak Model "E" with f 1.9 lens
☐ Cine Kodak Model "E" with f 3.5 lens

BELL & HOWELL
☐ Filmo Model 70 DA Turret
☐ Filmo Model 70 E
☐ Filmo Autoload Magazine
☐ Filmo Auto Master Turret Magazine
fitted with f 2.7 or f 1.5 lens

16 mm MOVIE CAMERAS

KEYSTONE
☐ Model A-3 with f 3.5 lens
☐ Model A-3 with f 1.5 lens
☐ Model A-7 with f 2.7 lens
☐ Model A-7 with f 1.5 lens

VICTOR
☐ Model 3 with f 2.7 lens
☐ Model 5 with f 1.5 lens

16 mm SOUND PROJECTORS

AMPRO
☐ Model YSA

EASTMAN
☐ Kodascope FS 10

BELL & HOWELL
☐ Filmosound

VICTOR
☐ Model 40

TELEPHOTO AND WIDE ANGLE LENSES FOR 8 mm & 16 mm KODAK MOVIE CAMERAS

EASTMAN
☐ 9 mm KODAK ANASTIGMAT f 2.7
☐ 15 mm KODAK ANASTIGMAT f 2.7
☐ 38 mm KODAK ANASTIGMAT f 2.5
☐ 50 mm KODAK ANASTIGMAT f 1.6
☐ 63 mm KODAK ANASTIGMAT f 2.7
☐ 76 mm KODAK ANASTIGMAT f 4.5

ARGUS CAMERAS

TWIN LENS REFLEX
☐ $2\frac{1}{4}$ x $2\frac{1}{4}$ Argoflex with f 4.5 lens

ARGUS CAMERAS

35 mm SIZE
☐ Model A with f 4.5 lens
☐ Model A-2 with f 4.5 lens
☐ Model A-3 with f 4 lens and meter
☐ Model CC with f 4 lens and Electric meter
☐ Model C-2 with f 3.5 lens and coupled range finder
☐ Model C-3 with f 3.5 lens, coupled range finder and Flashgun

MOVIE PROJECTORS

8 mm
☐ EASTMAN
☐ BELL & HOWELL
☐ AMPRO
☐ KEYSTONE
☐ REVERE

16 mm
☐ EASTMAN
☐ BELL & HOWELL
☐ AMPRO
☐ KEYSTONE
☐ VICTOR

EXPOSURE METERS

WESTON
☐ Master

GENERAL ELECTRIC
☐ D. W. 48

DE JUR
☐ Critic
☐ 5 A

FLASH SYNCHRONIZERS

☐ ABBEY
☐ KALART
☐ MENDELSOHN
☐ GRAFLEX

ENLARGERS

☐ SOLAR
☐ EASTMAN
☐ SIMMON OMEGA

Enclosed $5 for deposit (which I may have returned on request at any time before delivery)

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MM-9

WASHINGTON FILM NEWS

WILLIAM M. NELSON

POSTWAR EQUIPMENT OUTLOOK

We have heard many rumors lately to the effect that the postwar lot of the 16mm. movie maker and film user is going to be very rosy indeed. Most of the talk relates to the availability of superior new equipment, at staggeringly low prices, and to the tremendous amount of second hand equipment that is going to be dumped on the market by the Army, Navy and other government services.

Since we are just as eagerly responsive to bargains as the next fellow, we decided to look into these tales of a miracle sound projector for $100, of a sound camera for less than $200 and of second hand cameras and projectors that will be available for the price of a second grade hat. Our investigation revealed this talk to be utterly without substance—another example of over optimistic and empty postwar chatter.

Let us look at the facts for a moment. In producing an acceptable sound projector of even medium quality, precision is essential. The "sound head" which "reads" the sound track on a 16mm. film is a delicate, accurate and precise photoelectronic mechanism. Add to this the other basic elements of a projector, a film moving mechanism, an optical system, an amplifier and speaker system, and you have a considerable amount of precision equipment blanketed under the heading of "projector." Because all these parts must be well and carefully made, if acceptable sound is to result, they are not inexpensive to manufacture.

There are essentially two basic ways of reducing the cost of such equipment to below its present cost. One is to reduce the cost of the materials; the other is to reduce the cost of labor.

With regard to materials, it would, of course, be possible to substitute materials in various parts of the projector that are cheaper than those now used. But, in all cases, such materials would result in less precision and would reduce the quality and efficiency of the product as a whole. Expensive metal alloys still make the most rugged mechanical parts; optically ground glass will continue, after the war, to make the best lenses — and whoever thinks that pressed plastic will do the job just as well is indulging in wishful thinking. So, any reduction in price resulting from substitution of inferior materials would impair quality, and this is something that manufacturers are extremely loath to do.

Now for labor, which in the manufacture of optical and sound equipment must be highly skilled. It is most unlikely that present wage standards for specially skilled labor will be reduced materially immediately after the war. Economists who have been making studies of this field are almost unanimous on this point.

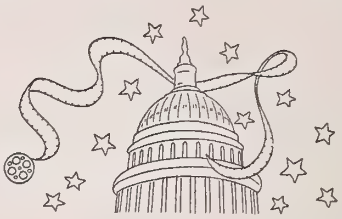
So it appears that the $100 edition of the "Postwar Super Super Sound Projector" is sheer fiction. And, if you happen to be one who likes quality in his equipment, it is just as well that this is so.

The other story we have been hearing was slightly more plausible on the face of it. This one told of the tremendous amount of Army and Navy projectors that would be dumped back into the civilian market at war's end. But, again, this appears to be a mythical hope. Again, let us look at the facts.

First, a large number of these projectors are overseas. With a large policing and rehabilitation job to be done by somebody overseas after the war, and with films undoubtedly coming in for their share of this task, it is almost certain that most of these projectors will *stay* overseas. After the first World War, large amounts of American equipment were disposed of abroad and not brought home. This country will also be urged to undertake some portion of the task of "educating the untutored natives of the conquered lands" in the Wisdom of Democracy and the Advantages of Indoor Plumbing.

Second, there may possibly be some form of compulsory military training in the United States for a good many years after the war. Such training will, if anything, make greater use of visual aids in teaching than is now the case. This outlook means that service equipment will remain in service.

Third, some manufacturers plan to buy back from the Army and Navy any surplus equipment that may exist. They plan to recondition this equipment and then to sell it; on the sale of such equipment, government agencies, government schools, farm bureaus and similar bodies will have first call.



So if you are waiting for your local store to be flooded with the fancy equipment you are eager to have, and at bargain prices, don't wait any longer. Better buy another war bond or two and plan to get new things that will be worth the price that will be asked for them. With respect to this new material, one thing is certain: the equipment available after the war will be *better* than such equipment has ever been before. Manufacturers who have been meeting the exacting requirements of the government and the armed services have acquired a greater technical skill, a greater "know how." Come the happy day when the war is over, better equipment for the 16mm. user is bound to result.

MISCELLANY

Twentieth-Century-Fox's *Wilson*, just released, holds the distinction of being the most expensive movie ever produced in the history of the industry. Total cost is in excess of $5,200,000.

* * *

As a result of the soldier vote law, Army policy on what pictures it will show troops is getting tougher. All films slated for overseas troop entertainment distribution are being looked over carefully for political propaganda content. *Wilson*, reported to have been excluded, has not been given a ruling.

* * *

Soldiers overseas are clamoring for more newsreels on their cinematic bill of fare. Findings of a poll conducted by *Time* correspondents indicate that many service men prefer old newsreels to new feature releases, because they show scenes of home.

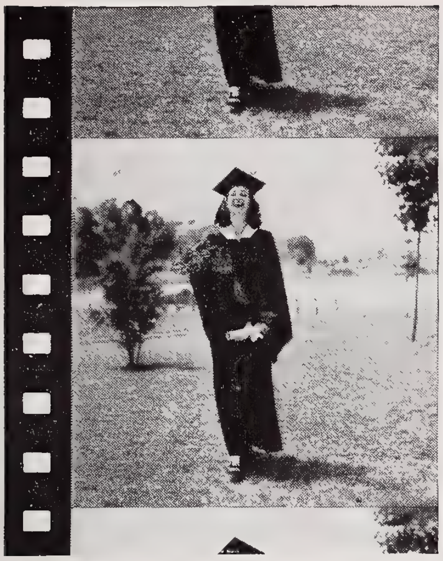
BOOKCASE LEAD

An easy, but fresh, introduction of a lead title is made with a scene of somebody standing in front of a well filled bookcase. His back toward the camera, he reaches above his head and takes a book from a shelf. The camera then shows him seated and bends over his shoulder to disclose the lead title —*The Story of Anne*—as it appears on the cover of a book. The title is, of course, specially made and lettered to suit the film.

TRY FOR SHADOWS

Often, you will see a public building of which you would like one or two scenes, only to realize that its walls may lack cinematic interest in midday light. If you have the time and patience to wait for the approach of evening, when the shadows are low and long, you may discover that adjacent structures will cast interesting and unusual designs on the wall that has been so uninspiring in the brightness of the day.

A Movie Camera Fan is MADE...not born!



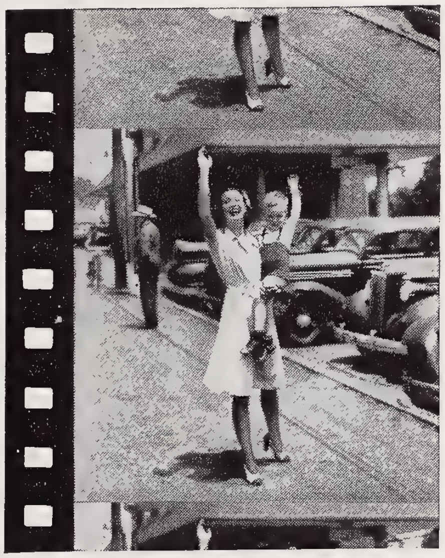
Jim's first movie shot was of his girl Judy, the day they graduated from State. What a thrill for Jim to own one of the first Universal movie cameras and projectors! Home movie equipment had been too expensive for Jim—until the Universal hit the market.

Their honeymoon lasts forever on films Jim took the next year, on their Great Lakes wedding trip. Thanks to Universal thousands more people like Jim and Judy became home-movie fans. In that one year, the number taking home movies more than *doubled!*

A new star is born . .. and Jim has movies of him from the age of two weeks up! His favorite is this shot of Junior's first step. By then Jim had graduated to the Universal Cinémaster — one of the finest 8-millimeter home-movie cameras on the prewar market.

OFFICIAL U. S. NAVY PHOTO

Jim's in the Navy now . . . far too busy to take movies! Jim and fellow officers today scan seas and skies for the enemy . . . with Universal Navy binoculars. For Universal, too, is at war . . . producing precision optical instruments for the armed forces.



But tomorrow . . . home! This is a shot Jim dreams of taking in the not-too-distant future, perhaps shooting it through the window of the train as it pulls into Centreville station, with Judy and son eagerly waiting to welcome him home for good!

Even better movies will be easy for Jim. For Universal's wartime achievements . . . pioneering new methods of mass-producing precision military optical instruments, will lead to even greater cameras and equipment. *Expect YOUR next camera to be a Universal!*

Remember: One photograph from home is worth a thousand words to a Serviceman

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ARMY E NAVY

There's only one flag we're prouder of!

Peacetime Manufacturers of Mercury, Cinémaster, Corsair Cameras and Photographic Equipment

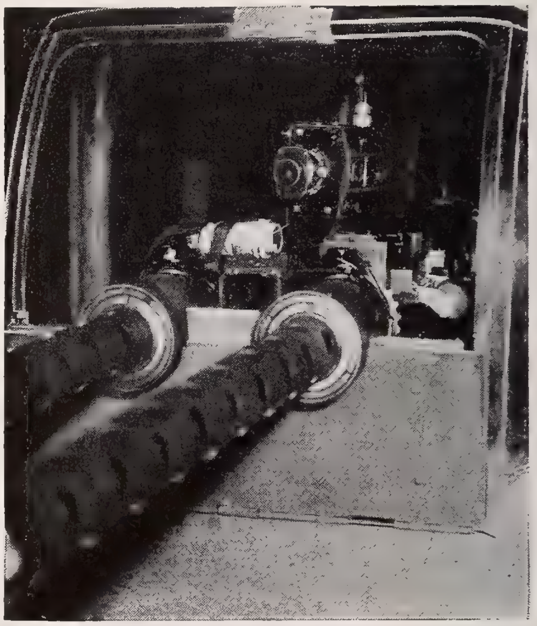
These great ACTION sequences made with Fairchild gun cameras!

In newsreels recently, you've probably seen plenty of movie sequences showing Messerschmitts, or Zeros, being literally 'blasted' from the skies. These pictures were taken originally *not* to furnish you with entertainment; rather, to furnish our armed forces with *indisputable proof* of enemy planes destroyed!

These pictures are taken with a very unusual type of 16 mm movie camera . . . known as the Fairchild GSAP. Mounted close to the plane's guns, and to follow the bullets' course, these cameras automatically 'grind' while guns are firing, and stop only after the last bullet has reached the target or the target area.

You might well ask . . . "how can such a light, compact 16 mm camera operate so dependably in face of the incessant pounding and vibration from engines and guns?" The answer, of course, lies in its unique design and in its precision manufacture. Designed in cooperation with U. S. Army and Navy experts, it is built to the same precise standards which have kept Fairchild constantly in the aerial camera lead.

It's the kind of camera every movie owner some day hopes to own.



The Fairchild Gun Sight Aiming Point Camera is mounted close to the guns, to *record* all action.

Fairchild CAMERA AND INSTRUMENT CORPORATION

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THE STORY OF AERIAL PHOTOGRAPHY IS THE STORY OF FAIRCHILD CAMERAS

DISCIPLINE

JUST as movie footage must be kept carefully coiled, lest it get snarled like Grandmother's ball of yarn when it falls off her lap and rolls to a far corner of the room, so must a film's planning and shooting be kept well in hand, lest they become too complex and involved.

Even if a movie is planned and executed as one man's enterprise, with nobody else to be considered, a filmer will find that his mind tends to go chasing down this or the other lane of thought and that he is tempted to make the picture too complicated. If the project is planned by a group or if the wishes of a number of persons must be consulted—a situation that is generally found when an organization's work is to be recorded—there are still other adventurous minds. It is a strange fact, but a true one, that almost everybody has ideas about what should go into a movie. He may admit that writing an article or painting a picture is a task which calls for special training and that his thoughts are likely to be without much value; but let him once have to do with planning a motion picture, and he is sure of his expert capacity to suggest its contents.

Hollywood has dealt for a long time with the problem that arises when diverse viewpoints must be harmonized and unified in planning movies, because its feature films are the product of many minds. This situation is essentially that of non theatrical movies made by groups or for organizations. Hollywood devised the production supervisor who unifies the diverse viewpoints and sees that the resulting picture has coherence. Discipline comes from this supervision, although there are complaints that it stifles creative independence. In the long run, discipline makes better movies than genius run wild.

In non theatrical filming, particularly where many minds are involved, the need for an equivalent of the production supervisor is often clearly apparent. A picture will have a good basic structure; its continuity will be logical; its cinematography will be of good quality. Yet it will be full of little faults and, sometimes, big ones. Scenes will be too long—because an important official must be shown at length; a second rate sequence will be inserted—because it records an event that a department in the organization wants to have included. A commentary will go on at a mile a minute rate, because mention must be made of services that are discussed for diplomatic and not for cinematic reasons.

Discipline is needed, although it is hard to get. These faults will spoil the picture, regardless of the reasons for their being in it. Lacking the production supervisor whose word is final, non theatrical films are greatly benefited if somebody in the group that makes them has both the knowledge and taste, together with the firm will, to speak frankly and to insist that the product must first of all be a good movie, even if tender toes are stepped on and delicate egos are scratched.

The veto of good taste in filming should not be subject to overriding by a majority, a two thirds vote or even by one that is unanimous. Once this veto is overridden, the movie is a failure. The choice is between discipline and disaster.

ACL

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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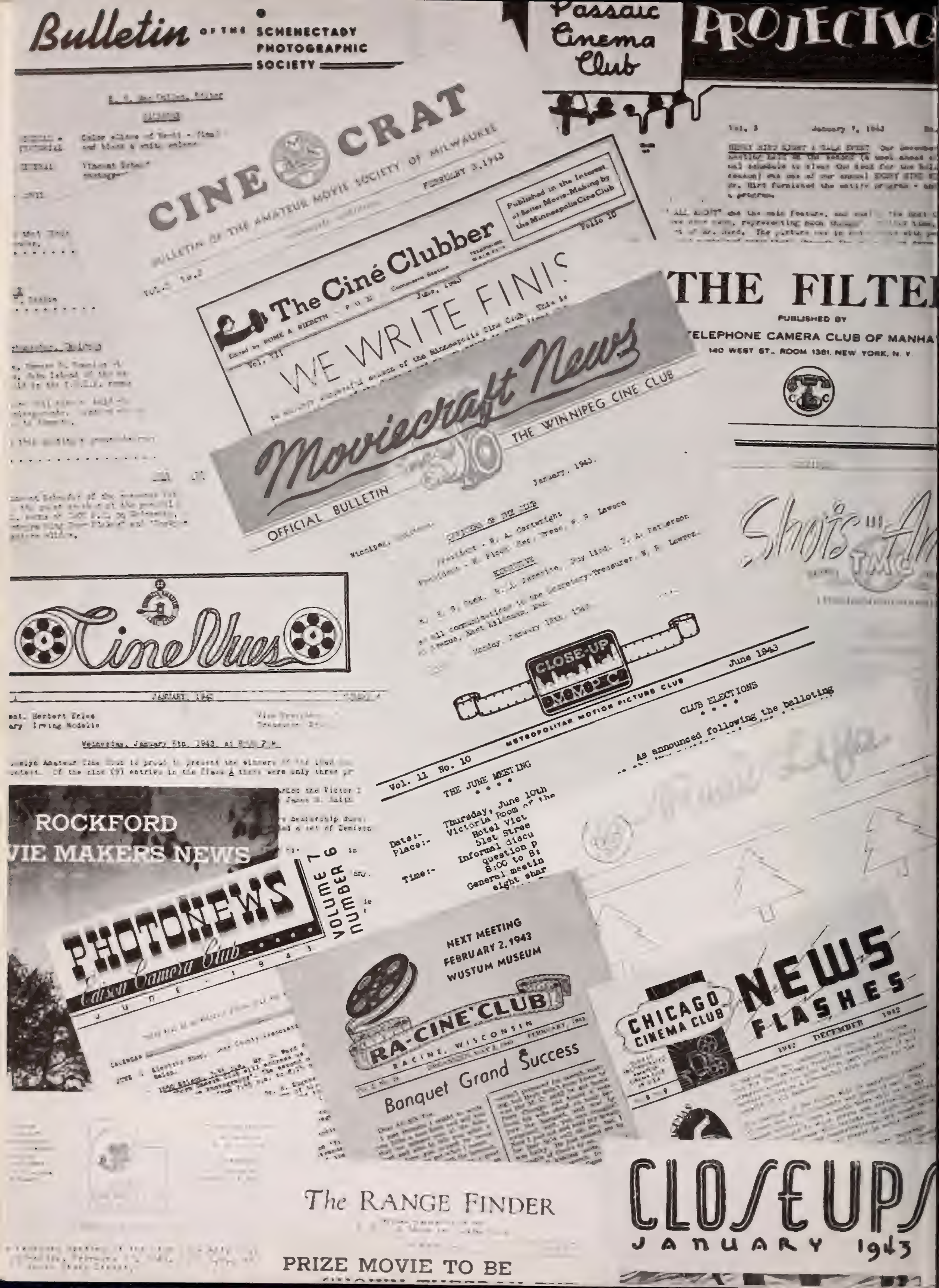


Bulletin of the SCHENECTADY PHOTOGRAPHIC SOCIETY

Passaic Cinema Club

PROJECTIO

Vol. 3 January 7, 1943

CINE CRAT

BULLETIN OF THE AMATEUR MOVIE SOCIETY OF MILWAUKEE

FEBRUARY 3, 1943

Published in the Interest of Better Movie-Making by the Minneapolis Cine Club

Folio 10

The Ciné Clubber

Vol. 1 No. 2

June, 1943

WE WRITE FINIS

THE FILTE

PUBLISHED BY

TELEPHONE CAMERA CLUB OF MANHA

140 WEST ST., ROOM 1381, NEW YORK, N. Y.

Moviecraft News

THE WINNIPEG CINE CLUB

OFFICIAL BULLETIN

January, 1943.

Shots

TMC

CineVues

JANUARY, 1943

Wednesday, January 6th, 1943, at 8:15 P.M.

CLOSE-UP

METROPOLITAN MOTION PICTURE CLUB

June 1943

CLUB ELECTIONS

As announced following the balloting

Vol. 11 No. 10

THE JUNE MEETING

Date:- Thursday, June 10th

Place:- Victoria Room of the Hotel Vict 51st Stree

Time:- Informal discu question p 8:00 to 8: General meetin eight shar

ROCKFORD

VIE MAKERS NEWS

PHOTONEWS

Edison Camera Club

J U N E · 1 9 4 3

VOLUME 7 NUMBER 6

NEXT MEETING

FEBRUARY 2, 1943

WUSTUM MUSEUM

RA-CINE CLUB

RACINE, WISCONSIN

FEBRUARY, 1943

Banquet Grand Success

CHICAGO CINEMA CLUB

NEWS FLASHES

1942 DECEMBER 1942

The RANGE FINDER

PRIZE MOVIE TO BE

CLOSEUPS

JANUARY 1943

MOVIE CLUB NEWS SHEETS

JAMES W. MOORE, ACL

ON THE opposite page are reproduced the mastheads of a number of news bulletins published by amateur movie clubs across the United States.

These have been selected entirely at random, from among the scores that see the light of day each week, or month or other chosen period. They are a good thing, these bulletins. They help to keep club members in touch with each other; they serve ideally as meeting notices and they tend to provide a continuity to club activities which might otherwise be lacking. Sooner or later, every ambitious movie club faces the decision of sponsoring a similar publication.

So that your bulletin may serve your group with the greatest possible efficiency, Movie Makers offers this guide both to suggested editorial content and to technical methods of reproduction.

WHAT TO PUBLISH

Masthead. To begin with, every club news bulletin should settle on a standard style and content of its editorial masthead. This will, of course, carry the name of the bulletin, the name of the club as publisher, the current volume and number, the month or date of issue and probably some statement as to the periodicity (monthly, weekly, quarterly) of appearance. Elsewhere in the bulletin, it will be wise to carry the name, address and telephone number of the editor; some clubs include in this standing matter the names—but not necessarily the addresses—of their officers.

Program News. The primary function of any movie club bulletin is to present news announcements of the club's programs. These may be of two kinds: first, a clear cut, itemized statement of the date, time, place and features of the next immediate meeting and, second, a brief review of the items of business and entertainment presented at the last meeting. Among the many bulletins which come regularly to Movie Makers, there are a noticeable number which do not carry this second type of news report. Unless space limitations make such a paragraph infeasible, it is recommended that a past meeting report be included in each issue of the bulletin.

Special Activities. The program announcements just discussed will be regular features of your bulletin's news coverage. Of equal importance, but appearing irregularly as required, should be a thorough handling of the club's special activities. These will include elections and appointments, contest announcements and results, gala public screenings, outings, dinners and the like. As far as possible, each one of these events should be covered both before and after its happening.

Personals. The majority of club bulletins carry, to a greater or lesser degree, personal news of individual members of the club. This is quite as it should be, since these friendly human interest items add much to the mutual enjoyment of the hobby among the membership. It is recommended, however, that such material—and the informal, first name style in which it is written—be confined to a specified space or column in the bulletin each month. Your regular news announcements of programs, elections, contest results and similar items should use full names and should adhere to the other basic standards of good journalism.

Technical Data. A number of club bulletins, prepared in a multipaged format, find space either regularly or occasionally for short technical discussions on specific subjects by more experienced club members. This, too, is a good practice, as long as one is reasonably sure of the accuracy of the advice given. Answering a query often presented to this magazine, we are glad to inform club bulletin publishers that all editorial material appearing in Movie Makers, *unless it bears a copyright notice with the item itself*, may be reproduced in your club publication as long as a customary credit line is attached. In its simplest form this credit line would read, "Courtesy of Movie Makers." If you wish to reproduce Movie Makers illustrations, however, this magazine must be consulted in advance.

HOW TO PUBLISH

Reproduction methods. The simplest way to reproduce a news bulletin is by typewriting with carbon copies; the publications are sometimes simple letters and more often are multipaged leaflets.

Mimeographed sheets are a step forward in complexity, for they are reproduced from a stencil which is cut on a special duplicating material. Simple line drawings may be used with the mimeograph process, but not photographs.

Multigraphing is more intricate, but also clearer, than mimeographing, unless great care is exercised in the latter. The copy is set for multigraphing on a drum which holds lines of type. Illustration is difficult with this process. Sometimes, the letterhead or masthead of the publication is printed in advance, by regular letterpress impression, together with standing matter, while the current items are multigraphed. This procedure is also possible with mimeographing, although special paper must be used.

Offset printing is a very satisfactory method of publishing club bulletins. In this process, the original copy is photoengraved on a matrix of gelatin or—in recent years—of zinc, the latter being capable of making many more impressions. With the offset method, all kinds of illustrations may be used, including line drawings, photographs and even color.

It is a matter of interest that mimeographing, multigraphing and offset printing are, in some conditions, of almost equal cost. Indeed, offset reproduction is sometimes less expensive than the others.

Letterpress—ordinary printing—is the most expensive of all reproduction methods. If some club member has access to a hand press and will [Continued on page 362]

VICTOR Celebrates Sixteen's Majority

Birthday party at Davenport honors pioneer

THE twenty first birthday party of 16mm. movies, held in Davenport, Iowa, August 12, was most fittingly given with Alexander Victor, president of the Victor Animatograph Corporation, as the guest of honor. It was on the corresponding date in 1923 that Mr. Victor's company announced the first commercially offered 16mm. camera and projector, together with the new 16mm. film just manufactured by the Eastman Kodak Company. The announcement was in the form of a full page advertisement in the *Davenport Times* of August 12, 1923.

In the addresses at the dinner given by his business associates to Mr. Victor and a number of prominent guests from various parts of the United States, the early sequence of events was traced, which culminated in the advertisement of twenty one years ago. Mr. Victor had, for some time, been engaged in the manufacture of projection equipment. He was particularly concerned with the need for an entirely safe method of making and showing personal movies—a method that would not permit the interchangeability of inflammable nitrate film and slow burning acetate stock.

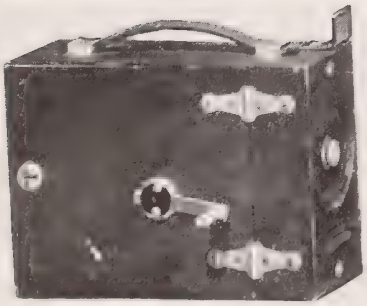
He began effective action for this safe medium in 1918 with an address before the Society of Motion Picture Engineers at a meeting in Rochester, N. Y. He stated unequivocally that a smaller film width than the theatrical 35mm. standard must be agreed upon, and that the film base must be non inflammable. He insisted that this standard for personal filming should be one that could not gear into the film width used theatrically. There was opposition at the meeting, but Mr. Victor found support from technicians in the Eastman Kodak Company and in Willard B. Cook, of the Pathescope Company.

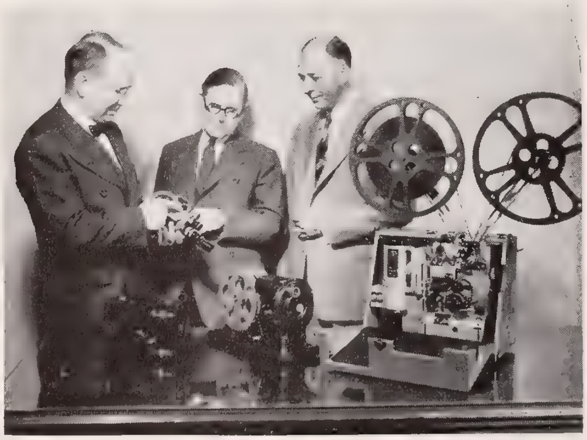
As Eastman was making ready to offer 16mm. film, Mr. Victor went ahead actively with the plans for his camera and projector. He elected to experiment with battery supplied electric power for his first camera and with a film width of 28mm. However, both these methods were discarded, and the machines offered on August 12, 1923, were designed for the use of 16mm. film. The instruments were hand cranked—as was the first Eastman camera. The Victor Animatograph Corporation later presented the now prevalent spring driven type of camera and the currently employed electrically powered projector.

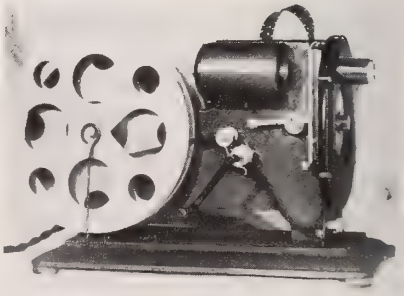
It is of interest to observe that Mr. Victor's deep concern for the safety of school children, who would, he believed, be increasingly taught by means of movies, was the possible prime factor in his insistence upon the 16mm. standard width. Because all his previous life had been spent in dealing with entertainment, either as an internationally known performing magician or as the manufacturer of projection equipment, Mr. Victor was acutely conscious of the hazards of fires and panics in crowded places. This pioneer of general movies, like the other who first provided the film—George Eastman—was an altruist, determined to do all he could for the protection of his young fellow citizens.

Mr. Victor asserted, in his address at the birthday party, that three factors had much to do with the success of general motion pictures. The first of these he lists as the contribution by the Eastman Kodak Company of the film reversal process, safety film with the acetate base, the steady development of film quality and the introduction of color filming for amateurs. The second, he says, is the vigor with which the Bell & Howell Company applied the spring driven principle to 16mm. cameras and the publicity that it gave to this propulsive method. The third, he holds, is his own insistence upon a safety standard and his first introduction of equipment to use safety film.

Mr. Victor has invented and developed numerous processes and devices for use in cinematography. His continuous reduction printer was important in the progress of 16mm. sound on film. He refrained from patenting this machine, to the end, as he announced at the time of its presentation, "that we and [Continued on page 362]







• **Left, the first Victor 16mm. camera, offered to the public twenty one years ago; center, left to right, Samuel G. Rose, executive vicepresident, Alexander Victor, president, and Ernest G. Schroeder, general sales manager, of Victor Animatograph Corporation, with first and present models of company's cameras and projectors; right, the first Victor projector.**

SIXTEEN—The Film of Facts

A look into the future of motion pictures

TERRY RAMSAYE, *Editor of* **Motion Picture Herald** *and author of* **A Million and One Nights**

THESE days of war find the sixteen millimeter motion picture come of age. It is functioning alongside its thirty five millimeter progenitor in every field and, the while, moves toward the extension of the service of the camera and screen into a greater, broader career than the standard film may ever achieve. There can indeed come a day when the sixteen millimeter film will be the standard by sheer weight of its preponderance in the field. Substandard is a transient term.

The sixteen millimeter film has achieved professional status without losing its amateur standing.

This competent, economic, smaller film has arrived at theatres of its own, whole circuits of theatres, and road shows, in areas where it can serve with particular advantage. This little film is at work in laboratory and factory too, both for recording and exhibition. It flies in warplanes, to record the flight of tracer bullets and score the hits in the swift, desperate battles of the air. It records and reports for the FBI. It is the film of universal service.

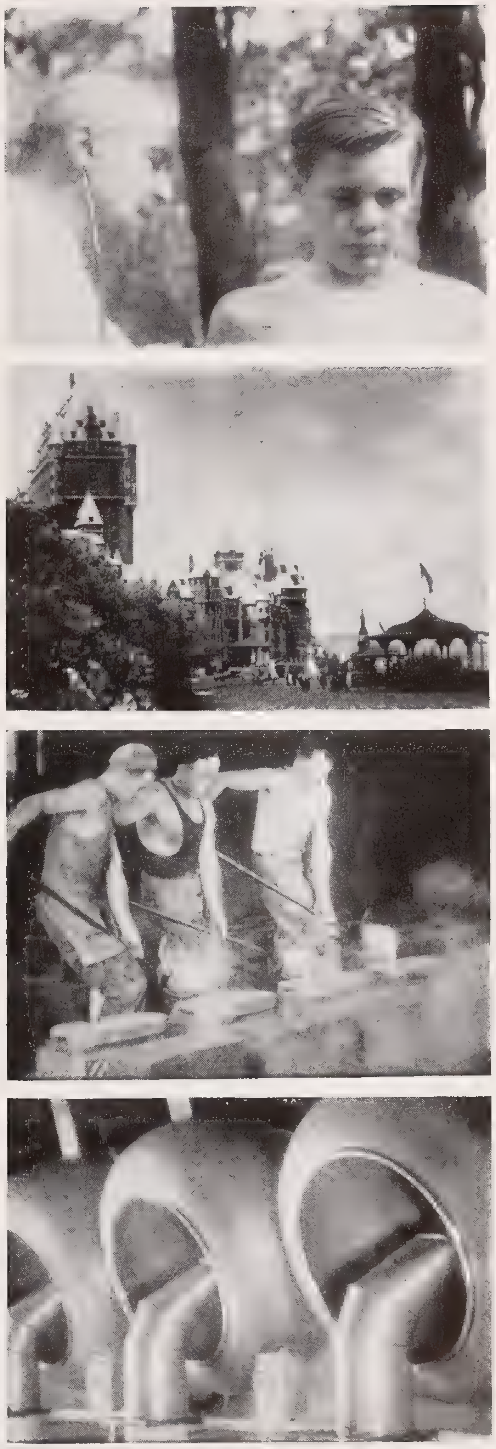
All the while, this facile 16mm. system remains the able instrument of those who make motion pictures for diversion and the exercise of creative impulse. In this region is perhaps the greatest potential service to the future of the art of the screen.

For many years, all of its years in fact, the motion picture industry, meaning the amusement screen, has been lacking, alone among the arts, a background of amateur endeavor from which competent professionals might be evolved. The higher the standards, and the more intricate the technology of the screen has become, the more difficult has it been for beginners to find a place to begin. The 16mm. film is changing that. It is opening a way of experiment and entry.

It is probable that the entertainment screen will always be the most glamored and luringly attractive phase of the art. That is because it is so much a business of personalities and conspicuous, even if evanescent, fame. The phrase, "the movies," around the world means the motion picture of the theatre. The more accurate fact is that the institution which is today called "the motion picture industry" is actually just that branch of the amusement business which uses the screen as its medium of purveyance. If there were a better medium, all conditions considered, that better medium would be dominant. Motion picture concerns are run to make money, primarily, and making pictures is but a means to that end.

There has been, and continues, much muddy thinking about the motion picture and its social, economical and political relations. The confusions are over the fact that impulses, plots, plans, programs and foibles are not to be identified by or with the medium of their expression. Camera film and screen are even as so much white paper, ink and the printing press. Who does what, with which, to what end, and how well, determines the meaning. It can be paint, words on paper, sculpture, pantomime, pageant, dance, oratory, song or cinema—it is still the business of expression, saying something.

The motion picture gains its special advantages by reason of its ability to utilize all the capacities of the other arts, by recording, and additionally to bring special capacities of its own. Most important among those special attributes are the ability of the screens to operate freely as a "Time Machine," working at will in past, present and future, and its extraordinary and unapproached competence in high emphasis by the closeup and other super- [Continued on page 363]



• 16mm. scenes from films of facts: top, movie of a summer camp by Walter Bergmann, ACL, and James J. Berman; second, film of Quebec by George Biehl; third, commercial motion picture by The Calvin Company; bottom, commercial film by Edgar Boone.

16mm. scenes by Harold C. Martin, ACL

BRING IT UP TO DATE

A film synopsis as an introduction

HAROLD C. MARTIN, ACL

DO you have a child in your family? If so, do you take pictures of your youngster at regular intervals, to have a permanent record of his growth and development?

If your answers to these questions are yes, perhaps you will be interested in what my wife and I have done, to make the pictures of our daughter more interesting and entertaining to our friends.

What have we done? The answer is that we have assembled what we call a "review" film of our daughter, which we show to our guests just before screening her latest pictures.

So that you may fully understand the purpose of this film and why and how it was made, let us go backward in our thinking to July, 1936. It was then that Mary was born, and it was at that time that we began a motion picture record of her growth and development.

At the very beginning, we decided to give all our pictures of Mary the general title of *The Story of Mary Elizabeth* and to make each separate group of films, although complete stories in themselves, chapters, as it were, in the main story. In the eight years that have followed, we have adhered to our original plan.

As time went on, we built up a fair amount of footage in these pictures, and it soon became evident that, each time we had guests for an evening to see some of our films, we could not show all the pictures of Mary, to please those who had missed seeing the pictures taken of her the previous year or to satisfy friends who wanted to see Mary as she was at a specific time in her life.

An answer had to be found, and it was found in our strips of so called scrap footage. These strips, which were composed largely of retakes and excess footage, were spliced together and filed away with the idea that, some day, some of these scenes might be usable as "flashbacks" in a future story.

By using carefully selected scenes from this "scrap film" and by the full use of titles, we have built a pictorial review of our daughter that begins when she was twenty five hours old and continues up to the present.

The review is similar in purpose to the synopsis of a magazine serial, and it has been treated as such.

Here is how this review was made, told as you would see it on the screen. The scenes are numbered, so that we can refer to them later and discuss specific treatment relative to assembling a film of this type. In the outline presented, the scenes marked with an asterisk are those from which the accompanying frame enlargements have been made.

Title. *The Story of Mary Elizabeth.* Dissolve to:

Title. *A pictorial record of the growth of Mary Martin.* Fade out.

Title. Fade in. *What has gone before.* Fade out.

1

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6

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11

12

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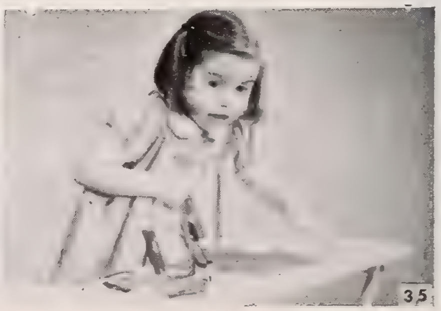
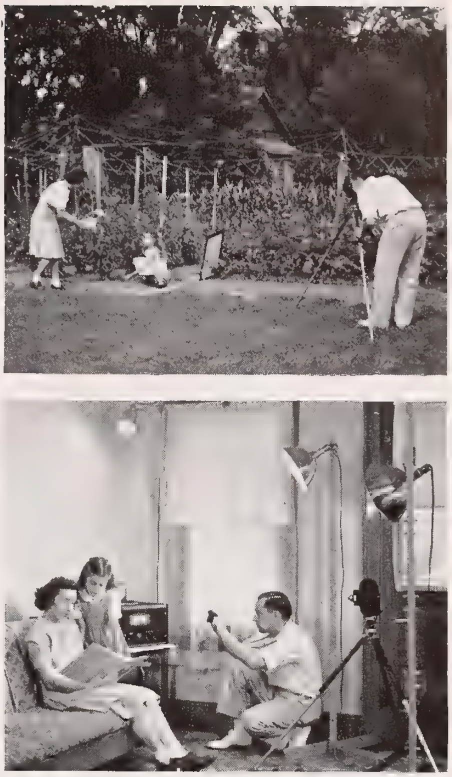

35

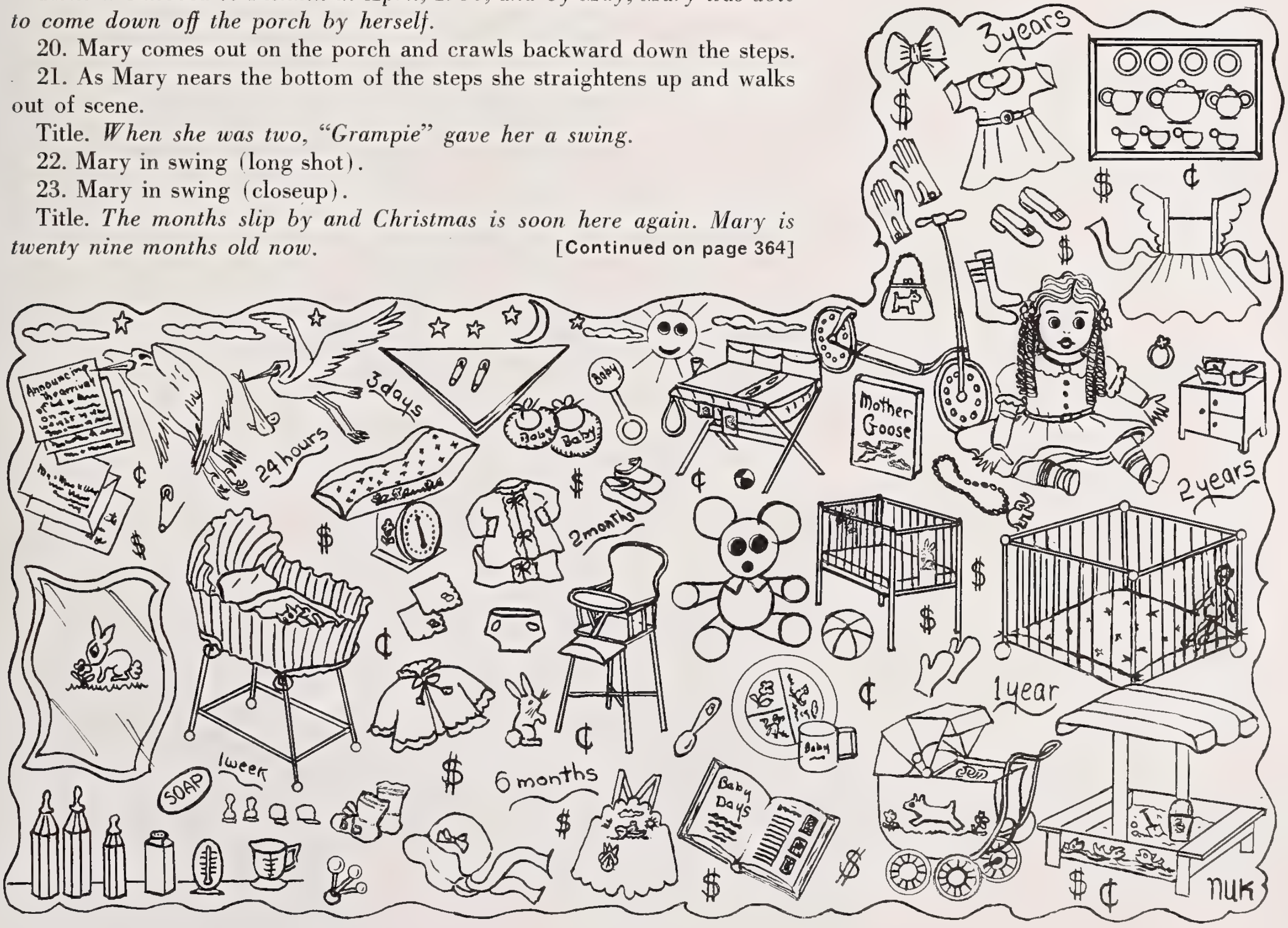
Title. Fade in. *Mary was born at the Butterfield Memorial Hospital, Cold Spring, New York, on Thursday, July 16, 1936. She had her first pictures taken the next morning.*

1.* Mary in crib.
2. Mary in crib, different angle.
Title. *Mary at two months.*
3. Mary in carriage.
Title. *Mary at four months.*
4.* Mary after bath.
5. Similar to 4, different angle.
Title. *Her first Christmas when she was five months old.*
6.* Mary on floor with toys.
Title. *Several weeks later.*
7. Mary in high chair, Mother giving her a little cup.
8. Mary holding cup.
9. Mary attempts to drink from the cup by herself.
Title. *At nine months she was sitting up by herself.*
10.* Mary sitting in play pen.
Title. *By her first birthday, Mary was a chubby little girl.*
11.* Closeup of Mary.
Title. *Mary began walking four weeks later. At fourteen months, she tried to walk outdoors on the lawn.*
12.* Mary walking with effort across the grass.
Title. *Six weeks later.*
13. Mary indoors sitting on floor.
14. Closeup of Mary.
15. Mary gets up and runs toward camera.
Title. *Seventeen months old and her second Christmas.*
16. Mary walks to door in hall.
17. Other side of door as Mary comes into room.
18. Shot of Christmas toys.
19. Mary on small tricycle.
Title. *We moved to Fishkill in April, 1938, and by May, Mary was able to come down off the porch by herself.*
20. Mary comes out on the porch and crawls backward down the steps.
21. As Mary nears the bottom of the steps she straightens up and walks out of scene.
Title. *When she was two, "Grampie" gave her a swing.*
22. Mary in swing (long shot).
23. Mary in swing (closeup).
Title. *The months slip by and Christmas is soon here again. Mary is twenty nine months old now.*

[Continued on page 364]



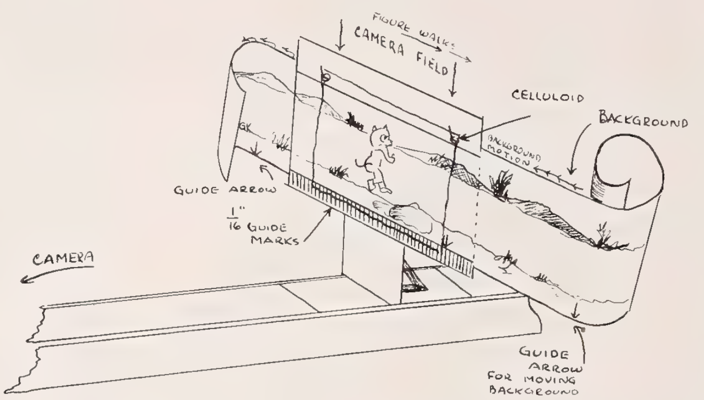
• Above, Mr. Martin films his daughter with aid of reflector outdoors; below, he films interior scene with daylight and added lighting.



ANIMATED INTRODUCTION

A novel beginning for a film of the circus

GEORGE KIRSTEIN



EVERY film is bettered by an interesting introduction to its main theme. I came upon an idea for such an introduction, when I needed one for a movie made of the circus at Madison Square Garden, in New York City. It is possible that other filmers will find in my experience a suggestion for their own reels.

The humor of animated cartoons fits with the jolly atmosphere of a circus; therefore, I decided to make my introduction with cine animation. I found a book in the public library that gave me the necessary help, and from it I got a series of drawings of a figure walking and running. I planned to have an animated character who was so eager to reach the circus that he ran to it. He would be shown going along a road and finally his image would fade into that of the Garden itself. To add to the interest of the animated introduction, I included a dog in the action. He jumps into and out of the picture from time to time.

Although this animated sequence is simple, contriving it was more complex. First came the problem of the celluloid tracing sheets—the "cells" as they are called in the lingo of animation workers. For these, I used sheets of photographically clear Kodaloid, which is made by the Eastman Kodak Company. I cut them to the size which would fit a stand to be made for use on my titler. After I had prepared a generous quantity, I punched two holes—using a cheap tool that came from the "five and ten"—in each cell, in the upper corners. Thus, no matter how they might become shuffled later, they could always be placed in exact position on the title stand. On these cells I traced with black paint (especially made for painting opaque masks on celluloid) the outlines of the figures that were used in the animated sequences.

Sixteen cells were required for the tracings necessary to permit each leg of the walking figure to move forward once, in order to complete action which could be repeated as often as the walking was to continue. Only six cells were needed for the tracings of the running figure. In order to bring the figure of the dog into the picture and out of it, another sixteen cells were used, eight of which brought the dog into the frame and eight of which took him out of it.

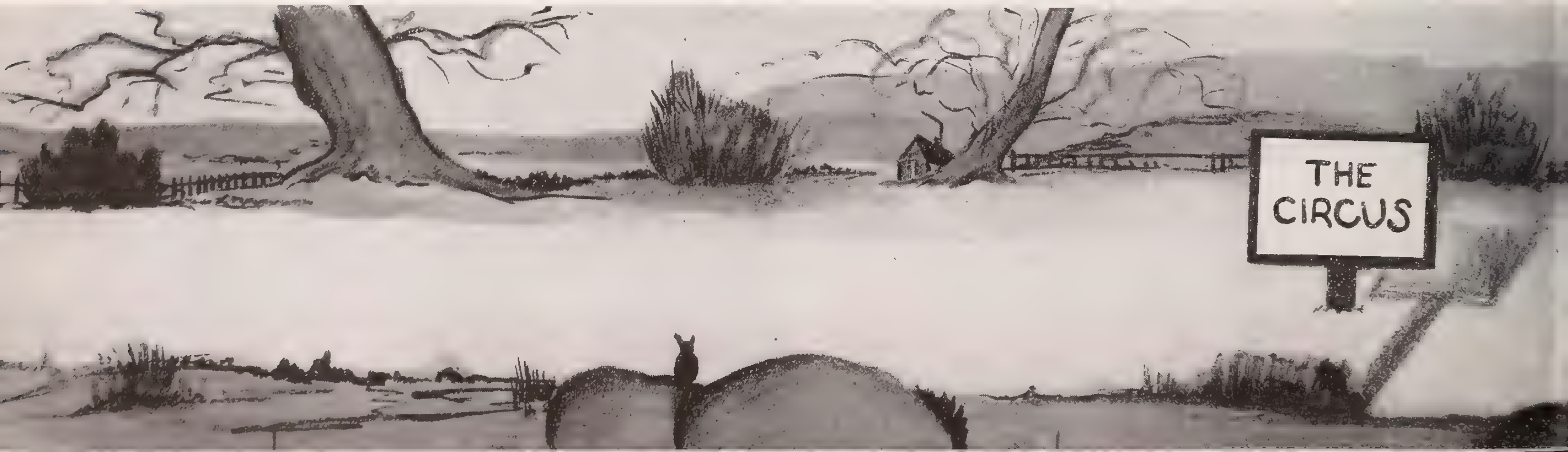
When the tracings had been completed, I filled them in with opaque white paint, especially made for use on celluloid. This filling in was done by applying the paint to the reverse face of the cell, from that on which the tracing had been done. Then the cells were numbered, to facilitate quick handling; those with tracings of the dog were numbered "one in," "two in," etc., and "one out," "two out," etc., eight being the last number in each series.

A background was required, to give the illusion of advancing motion to the running and walking figures. This was made in a strip of about two feet in length, and it consisted of a black and white drawing of a country road that showed trees and rocks. It was shaded in various tones of gray. The strip was made to fit the stand, to which reference has been made, to be placed on the titler; it was so shaped as to permit it to slide through the stand.

The stand was made of cardboard about six by nine inches in size. Hooks that pointed straight out were made of heavy wire, and two of them were placed at the top corners of the stand, upon which the cells were hung from the holes that had been punched in them. A track was added to the stand, to permit the background to slide easily. The stand was placed one foot from the camera.

With these details finished, all was ready for the shooting. First, a test strip was made on positive film, which was developed and then spliced into a continuous loop. This loop was used to check the action, the background and the centering. When these were satisfactorily determined, the regular footage was exposed. I found that one No. 1 Photoflood lamp, clamped [Continued on page 365]

• Above, diagram showing the equipment, and its method of operation, that was used by Mr. Kirstein for animated sequences; below, a drawing that served as a background for the animated introduction.



DESIGN FOR ANIMATED VIEWER

Description of useful editing aid with optical intermittent

G. A. GAULD, ACL

ANIMATED viewers are expensive "gadgets," because they are essentially projectors in miniature and must embody a reasonably efficient intermittent movement. Nevertheless, because of the lower magnification, approximations to a perfect movement are permissible where they would be intolerable in a projector. In spite of this fact, however, I soon abandoned any idea of using a claw intermittent for the viewer that I contemplated making in my home workshop. Even simple claw movements falling far short of the ideal are almost impossible to make without access to machine tools, and a badly made movement will certainly cause damage to the film. This situation led me to investigate the possibilities of an optical intermittent. True, it has its faults, but they are optical, not mechanical, and cannot harm the film. As the idea may be new to readers, it will be as well to describe the principle of its operation before passing on to constructional details.

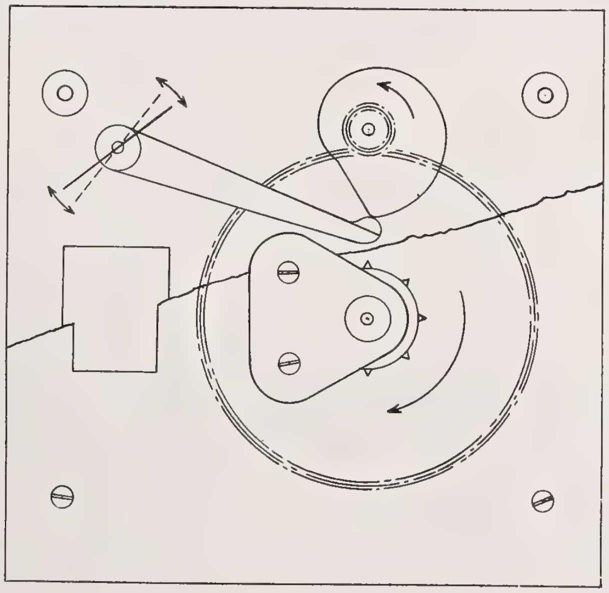
Referring to Fig. 2, imagine a strip of film passing through a gate having an opening equal in depth to *two* frames instead of the usual one. Call the two frames which appear in the opening "A" and "B" with successive frames "C, D, E, F," and so on following. Using the normal optical equipment of a projector, it is clear that an image of these two frames may be cast on a suitable screen. Furthermore, if the rays of light are deflected through a right angle by interposing a mirror immediately after the projection lens, set at an angle of forty five degrees to the optical axis, the image of the frames will be unaffected except in so far as the position of the screen must be changed, and we shall have an arrangement similar to that shown diagrammatically in Fig. 2. If the mirror "M" is mounted on a pivot, it will be obvious that, by rotating it slightly one way or the other, the image of either of the frames "A" or "B" may be deflected to the center of the screen as shown by the thick lines.

Now consider the strip of film to be in motion at a uniform speed from left to right. I think that it will be clear that, by a suitable rotation of the mirror, the frame "B" may be held stationary in the central position on the screen during its passage across the gate until it finally reaches the position originally occupied by frame "A." By this time, frame "C" will have come into full view in the first half of the gate. If the mirror is now flipped back to its original position, it follows that frame "C" may now be picked up and *its* image held central on the screen during *its* passage across the gate and thus for each succeeding frame "D, E, F," and so on. When this process attains the speed of sixteen frames a second or more, the illusion of "moving pictures" will be obtained.

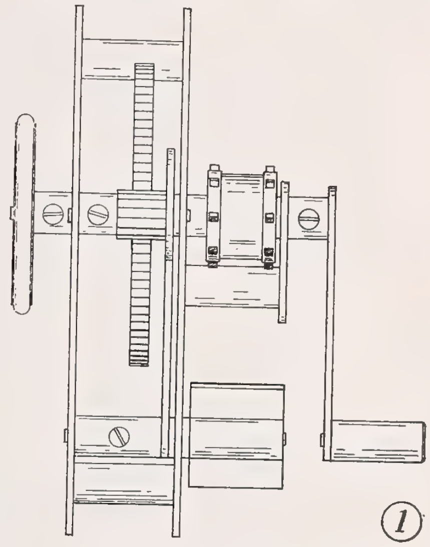
The mechanical requirements to secure the rocking action of the mirror are very simple indeed. As shown in Fig. 1, an eight picture sprocket, driven by a hand crank, is used to draw the film through the gate at a constant speed (see also Fig. 3). Mounted on the same shaft, a gear

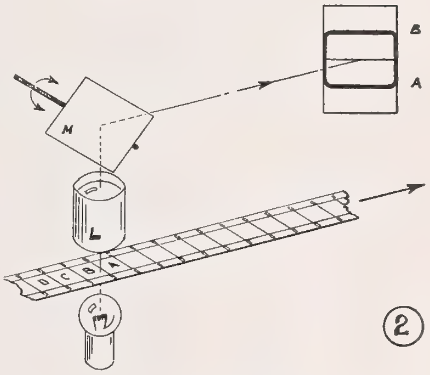
[Continued on page 370]

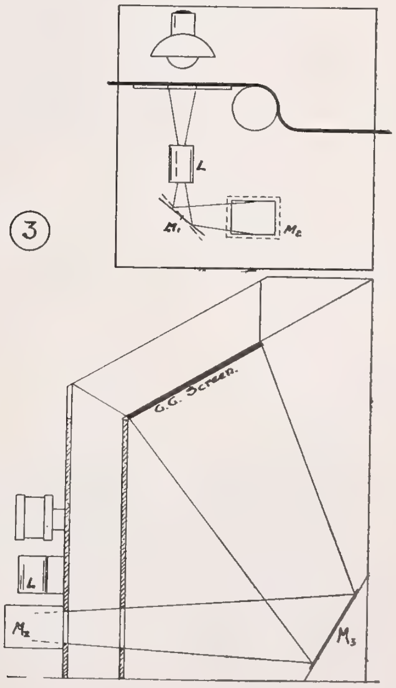
• Showing rocker cam and its operation. Rocker cam is cut from brass and sweated to face of small gear wheel. Cam profile is trued with file.

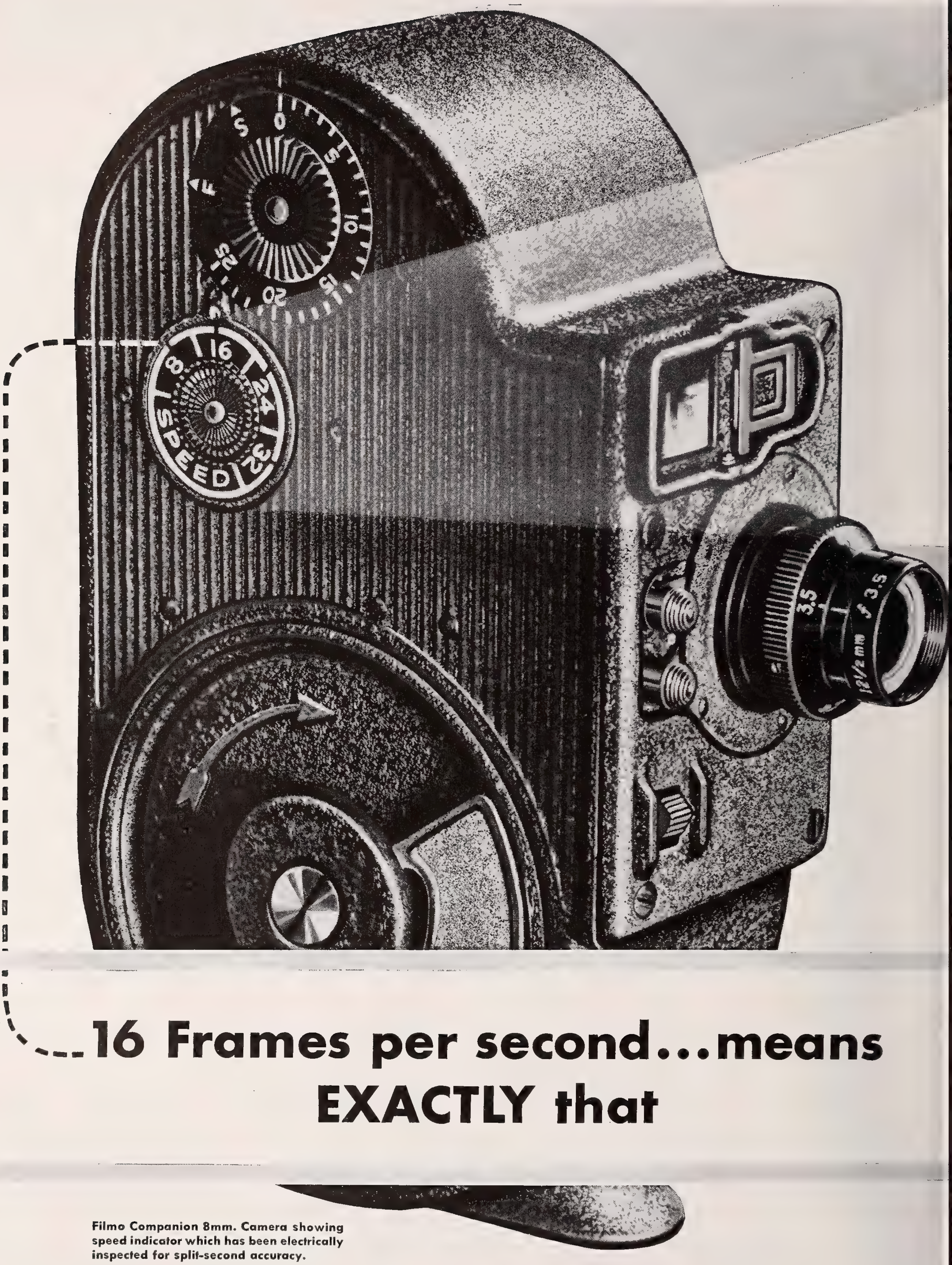


• 1. Eight picture sprocket and gear wheel. 2. Schematic design of optical system of viewer. 3. Route of light rays.





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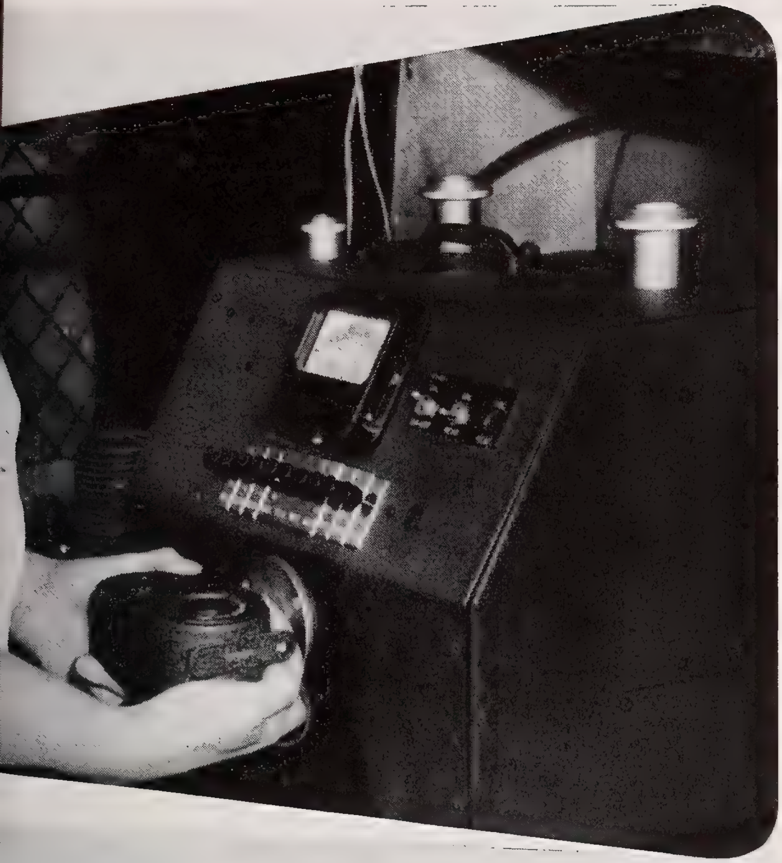
16 Frames per second...means EXACTLY that

Filmo Companion 8mm. Camera showing speed indicator which has been electrically inspected for split-second accuracy.



B & H inspector checking camera on Photo-electric Frame Frequency Meter.

When you set the speed indicator on a Filmo Camera, you *know* the film will move at exactly that rate . . . to the hair-split second.

We know how vital this is to really *good* movie making . . . and so we invented a precision instrument which electrically checks speed on *every* Filmo Camera . . . at every speed.

This is only *one* way in which original B&H research and engineering is helping *you* get better movies. Every step in manufacture is similarly checked. Each camera must *prove* itself before it leaves our plant.

And that's the sort of engineering imagination which is busy now developing even finer Filmo Cameras and Projectors for tomorrow . . . the ones you'll be buying with the War Bonds you buy today.

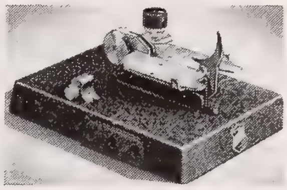
Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

Products combining the sciences of OPTIcs • electrONics • mechanICS

Edit Your Films for THEATER-QUALITY PROGRAMS

Show only the best part of each shot. Build continuity . . . add new interest to your old films with B&H Editing Equipment.

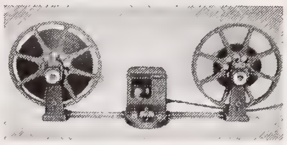
Start with a B&H Film Splicer...then add rewinds...then the Filmotion Viewer . . . and before you know it you've got a complete B&H Filmotion Editor . . . the best there is.



B&H Model 136 Splicer.

Basic unit of Filmotion Editor. Makes strong, flexible, *diagonal* splices on 8mm. or on 16mm. sound or silent film.

HERE'S THE COMPLETE FILMOTION EDITOR



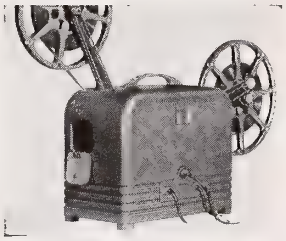
Permits reviewing your films as motion pictures when editing. Moving image is brilliantly, sharply cast on a miniature screen. One model for 8mm. film; another for 16mm. Both provide complete film protection. The 16mm. model offers choice of regular or heavy-duty (*pictured*) rewinds. B&H Add-A-Unit design permits using your present Filmo rewinds and Model 136 Splicer; necessitates buying only the Filmotion Viewer.

★ ★ ★

IT AIN'T HAY . . . BUT IT'S FUN!

Abbott and Costello spend eight side-splitting reels finding out that the old gray mare ain't what she usta be. The whole family will love Universal's new *It Ain't Hay,* released for showing at approved non-theatrical locations through the Filmosound Library. Send coupon for catalog of thousands of other titles to make your home movie programs the talk of the neighborhood.

FILMOSOUND FOR TOMORROW



Based on the combat-tested principles of OPTI-ONICS, this new Filmosound Projector will bring a whole new standard of enjoyment to your home screen.

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PRACTICAL FILMS

The non theatrical movie as used for various purposes

NEW GENERAL ELECTRIC MOVIE

The General Electric Company has announced completion of a two part, all color, 16mm. sound film, called *The Story of A-C Welding*. It has been made available to all G-E arc welding specialists and distributors, who will arrange to exhibit the film upon request. Produced by the Raphael G. Wolff Studios in Hollywood, the thirty five minute film tells in detail for the first time the complete story of A-C arc welding and its many advantages. It is expected to increase the number of users of the alternating current arc welding process. Expert welders demonstrate the speed, flexibility and efficiency of the process on all types of joints. Closeups of the arc and the molten steel show how the troublesome "arc blow," so characteristic of direct current welding, is eliminated by the use of alternating current. The film shows what arc blow is, how it interferes with production and how it is counteracted by A-C welding. There are scenes that clearly show how the A-C process results in faster production, easier welding, lower cost and more uniformly high quality welds on either thick or thin material.

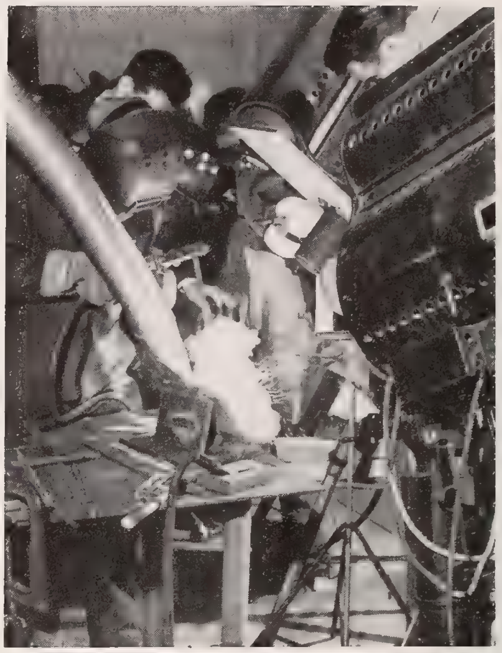
WILLARD MAKES NAVAL FILM

Castaway, a three reel, monochrome, sound training film for the United States Navy, has been completed by Willard Pictures, of New York City, and delivered to the Training Films Branch of the Naval Bureau of Aeronautics. Filmed on 35mm. stock, the picture has been reduced to 16mm. for training use.

Describing the adventures of a naval flyer who parachutes down to the ocean, cares for himself, lands and is eventually rescued, the picture relates in narration and action form what happens to the aviator and indicates what he has done that is incorrect and how the right actions he took are those that saved him.

An interesting use is made by the juxtaposition of two voices, in the commentary. Since there is no "live sound," or direct filming of the speech of actors, the new device was used to give the sense of immediacy that direct sound recording would supply. One voice is presumed to be that of the flyer, who comments sarcastically on his own errors; the other voice is that of what might be called a ghostly monitor, who hammers home the lessons by frequent, biting remarks upon what the castaway is doing.

Although not made in the usual dramatic form, *Castaway* has a dramatic power which amazed the audience that saw it in a special preview. It is one of a number of pictures that this capable company is producing for the armed forces. T. W. Willard, FACL, and Arthur L. Gale, ACL, are members of the firm.



• **Filming *The Story of A-C Welding* with the aid of special lighting equipment.**

• **Mark L. Moody, amateur who lived in China, making *Ravaged Earth* with Filmo 70-DA.**

RAVAGED EARTH

Neighborhood movie houses have been showing *Ravaged Earth*, a production that comments on the destruction of human lives by war in China. This picture was originally made on 16mm. film by a Bell & Howell Filmo 70-DA, operated by Mark L. Moody, amateur cinematographer, who has been a businessman in China for twenty three years. When scenes in the footage turned out to be sensationally gripping, it was blown up to 35mm. width and presented in theatres throughout the United States with marked success. Mr. Moody has returned to this country, and he still uses the Filmo model responsible for making *Ravaged Earth*.

CANADIAN FILMS

Several factual films were presented recently by the National Film Board of Canada at the Preview Theatre, 1600 Broadway, New York City. Among them were *Trans-Canada Express*, running twenty minutes, a tribute to the railroads' solution of new wartime problems, as they contribute to the war effort on a large scale. A territory of 25,000 miles is surveyed, from the Rockies to the great yards of Eastern cities. *Great Lakes*, running twen-

[Continued on page 366]

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Wisconsin picnic Seventy five members and guests attended the recent second annual picnic of the Lake Shore Movie Makers, held on the Wustum Museum Grounds at Racine, Wisc. The participating clubs were the Amateur Movie Society of Milwaukee, ACL, the Kenosha Movie Makers Club and the Ra-Cine Club, ACL, this year's hosts. Fun, filming and good fellowship marked the day, according to reports from all three groups.

Contest on Long Island With the announcement of a third annual movie contest, the 102nd Annual Mineola Fair, on Long Island, N. Y., has restored amateur motion pictures to the list of its exhibits. C. Manley DeBevoise, ACL, of Little Neck, is general chairman, assisted by Horace M. Guthman, ACL, of Brooklyn. The board of judges includes John Krause, photo technician of the Nassau County Police Department; Sidney Moritz, ACL, and Joseph Hollywood, FACL, members of New York City's Metropolitan Motion Picture Club, ACL; Edward L. Mix, of West Hempstead, L. I. There will be eleven classes in the competition, with all but one limited to residents on Long Island and members of Long Island cine clubs. Entry blanks may be obtained free of charge from the Movie Contest Committee, Mineola Fair, Queens-Nassau Agricultural Society, Mineola, N. Y., to which address contesting films must be submitted before 8:00 p. m., September 9.

Springfield ballots New officers for the coming club season have been elected and announced by the Pioneer Valley Cinema Club, ACL, in Springfield, Mass., as follows: George Rice, ACL, president; Clarence Allen, vicepresident; Clinton J. Grant, ACL, secretary treasurer. Gordon Harrington, ACL, has been appointed chairman of the program committee. Both 8mm. and 16mm. units in the club have been busy during the summer, producing competitive films of the city's Forest Park, for judgment at an early fall meeting.

Exposition in San Francisco The Third Annual Movie Makers Exposition, formerly known as the Gadget Exposition, will be staged this year by the Westwood Movie Club, of San Francisco, on the evening of September 29 in St. Francis Community Hall. The club's president, Don Campbell, ACL, is in general charge of arrangements, assisted by Eric Unmack, ACL, "gadget" chairman; Jesse Richardson, screenings; Dr. I. C. Gobar, technical demonstrations; Edna Spree, publicity; Joseph Pissott, programs; George Loehrsen, promotion; Fred Harvey, master of ceremonies. Individual movie makers and members of cine clubs in the Bay area are invited to attend as guests of the Westwood group.

For New York 8's *Shell Hunt*, by Joe Cascio, ACL, has been announced as the winner of the late uncut film contest sponsored by the New York City 8mm. Motion Picture Club. Competing entries were *The Date*, by Fred Furman; *The Duet*, by Ed Roesken; *Doom*, by Victor Ancona, ACL. Members' and guest films seen on recent programs include *Kidnapped*, by Mr. Ancona; *Florida* and *Pointless Foray*, by George Mesaros, ACL; *Bone Benders* and *Billy's Big Adventure*, by Fred Evans, of Los Angeles, Calif.

Seventh for Alhambra Eight 8mm. films, five on 16mm. stock and one 35mm. picture, were screened at the recent Seventh Anniversary Birthday meeting of La Casa Movie Club, in Alhambra, Calif. One hundred and one guests attended the pre meeting dinner, while nearly 200 crowded the Y. M. C. A. auditorium for the screening. The films presented were *Yosemite*, by George H. Kohler; *Kellogg Arabian Horses*, by William R. Wyatt; *Cavalcade of the West*, by Hugh S. Wallace; *Reno Vacation*, by A. J. Zeman; *California*, by A. S. Litch; *Good Old Days*, by R. L. Johns; *Mesa Verde Park*, by D. A. Powell; *Cow Branding*, by D. M. Gardner; *Yosemite Park*, by J. H. Clay; *Death Valley*, by Mrs. F. A. Manuel; *Pinto Ponies*, by H. P. Carnahan, ACL; *Griffith Park Zoo*, by Loren W. Lantz; *Flowers*, by Frank Knaus; *Africa*, by Lt. Cmdr. S. V. Kemper, jr.

Kenosha elects Herman J. Long, ACL, heads a new board of officers recently chosen for the coming club season by the Kenosha [Continued on page 374]

• Presidents H. J. Long, Kenosha Movie Makers Club; Marjorie Williams, Ra-Cine Club; Norville Schield, Amateur Movie Society of Milwaukee, in order from left to right, read Amateur Cinema League greetings to second annual picnic of Lake Shore Movie Makers in Wisconsin.

• Members and guests of Kenosha Movie Makers Club, Amateur Movie Society of Milwaukee and Ra-Cine Club, gathered on Wustum Museum grounds for second annual picnic of the three groups at Racine, Wisc.

Photographs by Lewis P. Rasmussen, ACL

The Clinic

Technical comment and timely topics for the amateur

Record excerpts

If you have occasion in your film scoring to use consecutively two sections from a given disc of recorded music with a double turntable, you will be interested in the method Joseph J. Harley, ACL, has devised for assuring an unvaried and exact transition from the first to the second musical section. Your first theme, let us say, starts at the beginning of the record and runs for ten grooves. At this point there might be fifteen grooves (there must be more than those in the first desired section, for the device to work) of a vocal chorus which you do not care to use, after which the record carries on with the desired orchestral music. You can mark this spot with colored crayon—but the starting point can never be an exact one.

Mr. Harley solved the problem in this way. Counting back exactly ten grooves from the beginning of the desired second section of music, he stuck to the face of the record at that point a small, thin piece of celluloid. (Any other substance with a clean, sharp edge will do as well.) When he comes now to play in unbroken succession the two selected musical themes appearing on the same record, he places one pickup at the exact beginning of the first section and a second pickup exactly alongside the inside edge of the celluloid marker. Volume on pickup one is turned up while, on pickup two, it is turned down to silence. The turntable bearing the record is then started. What happens is obvious and unfailing. As pickup one plays audibly through the first ten grooves of desired music, pickup two plays inaudibly through ten grooves of undesired music, reaching the exact beginning of the second desired section just as the first theme comes to a close. The volume is then brought up on pickup two, down on pickup one, and the music transition is made smoothly and with un unbroken flow.

• Lampshade made of Kodachrome film ends which are cemented together into a pleasing household utility.

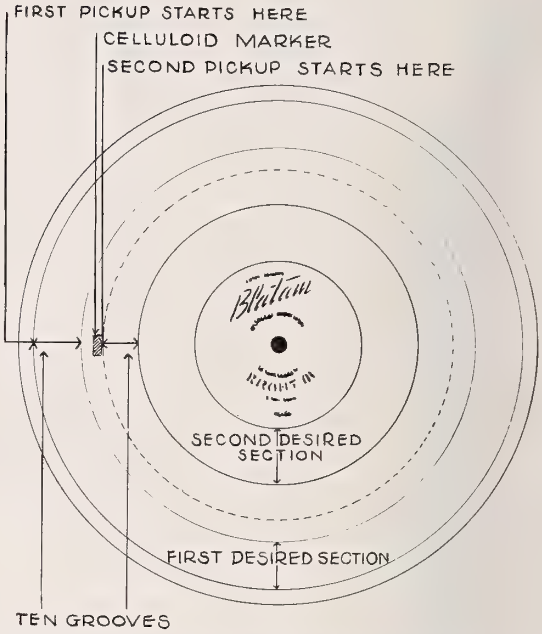
W. L. Parker, ACL

Gate tester

Out in the Middle East, where Flight Lieutenant R. H. Warr, ACL, is stationed with the R.A.F., one can never be too sure of the cleanliness and physical condition of the 16mm. projectors sometimes offered for their use. Lieutenant Warr, therefore, has devised a simple gate tester which consists of a strip of dark, heavily exposed scrap film, spliced in a short loop. A two minute run of this loop through a suspected projector will, he claims, record on the emulsion the slightest tendency toward scratching.

Kodachrome lampshades

From W. L. Parker, ACL, of Angangueo, Michoacan, Mexico, comes a novel suggestion for using old Kodachrome film ends that did not get into finished reels. Mr. Parker reports that they can make novel lampshades. A wire frame is selected that does not have too much slope on its sides; the Kodachrome cuttings are made into lengths a little longer than the vertically sloping sides of the shade's frame. One length is doubled at the top and again at the bottom over the horizontal wires; it is cemented—Dupont cement works well—and clamped into position at each extremity with a spring clothespin, the clamp remaining until the cement has set. This setting takes about one day. On the following day, strips may be added on each side of the first, and the process can be continued, with two strips put on each day until the shade is completely covered. The film lengths are now joined in their vertical dimensions by Scotch tape applied on the inside of the shade. Choosing the film lengths according to densities and color permits some artistic leeway. When all is done, you will have a lampshade, and some of your previous errors will have served a useful purpose at last.



• Phonograph record showing placement of simple device that can be used with dual turntable, to get desired parts of musical piece.

Better bulb

An interesting and economical change in the light source of his Craig Projecto-Editor has been worked out by A. M. Zinner, ACL, who had been bothered by the seemingly undue frequency with which the lamp burned out. Upon consultation with New York City experts of the General Electric Company, Mr. Zinner found that the then available bulb supplied with the earlier models of the Craig viewer was not ideally suited to its use. The G.E. men, after some brief research, recommend-

[Continued on page 366]

A New Profession?

The third of four discussions of practical films

ROY W. WINTON, ACL

IT IS a commonplace observation to say that the most perfectly produced movie, delivered in ideal condition to its place of exhibition is of no real service until it is shown on the screen. In the problems that confront users of practical, non theatrical films, production and distribution have great importance, but they are dependent upon resultful exhibition, if the picture is to provide the benefits that are expected from it.

The practical film that gets the best results must be shown to the right audiences under conditions that will encourage those audiences to receive the exact set of impressions that the film's producer wants to give them. The best projection in the world may be wasted, as far as the purpose of the producer is concerned, upon audiences that cannot serve him. The most carefully assembled group of spectators, on the other hand, may be irritated by the careless projection of an admirably made movie.

Of these two parts of the problem of exhibition, that of insuring good projection offers less uncertainty, because there are—and after the war there will increasingly be—competent operators of 16mm. projection machines who can, with some admitted difficulty, be secured and persuaded to show movies well. They are craftsmen, and, like all craftsmen, their dependability and discipline will vary with the individual; but keeping them up to the mark is not much more difficult than is the effective control of other workers. Some kind of supervision is essential.

Getting the right audience for practical films is the bugbear of every executive who sets out to do it. This task would, at first, seem to be greatly simplified in dealing with films used in vocational and general education, because these films are made specifically for particular audiences that can be depended upon to see them when the owner of the pictures wants them to be shown. But, because of the very exactness of their appeal and because they are shown to precisely the groups that should see them, they must be depended upon for definite and specific results; and, failing these results, they do not serve their purpose. Therefore, projection is not enough. It must be accompanied by adequate review and by additive instruction, to the end that the time spent may give the best pedagogical revenue. Some interesting, if not entirely conclusive, experiments have been made in the direction of providing the review and additive instruction in the course of the film itself. Something may come of them, if the obvious hurdle of an unpredictable performance on the part of the audience can be surmounted.

These problems of exhibiting training films are small, compared to those of showing movies made for advertising, propaganda or information. It is suggested that much of the difficulty has come from a misconception of the real rôle of such pictures. Not a few executives compare them to the personal visit of a representative, in the demands they are inclined to make on movies. This high expectation has arisen partially from the extravagant claims that proponents of practical films have made, in persuading executives to have them produced. Some of it may have come from the glamor that has been associated with films ever since Hollywood found that it was good business to emphasize their mystery.

Actually, films probably rate in effectiveness somewhere between personal discussion, as a means of persuasion or information, and newspaper and radio advertising, as a means of inducing action. They cannot replace, although they can magnificently supplement, the personal contact between two human beings. They do command the fairly undiverted attention of audiences, because of the darkness of rooms where they are shown. With many types of persons, they get greater attention than does the written word of direct mail or the general appeal of newspaper, periodical and radio advertising. There are other individuals who will absorb information more effectively from the written or printed word, particularly if they are directly interested in the subject of the writings.

If executives will revise their expectations from movies that they use, some of the uncertainty of practical film audiences will recede into a more reasonable place. Advertising, in spite of the impressive researches and other efforts of the men who produce it and sell it, is to a greater or lesser degree, bread cast upon the waters. To say this is by no means to say that advertising does not bring enormous results. It does bring them, but they come as a kind of general dividend, in increased sales, a greater familiarity, larger favor, better understanding from the public. However cleverly advertisements are keyed, the response as checked by these keys is only a fraction of that which is apparent in sales figures. Experienced business men know these things, and they conduct their advertising pro-

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NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RICHARD GAZLAY, ACL

Fairchild's remedies The Fairchild Camera & Instrument Corporation, New York City, manufacturers of the bulk of aerial cameras for the United States Army and Navy, is now providing corrosion and rust preventative finishes on nearly all metal parts of these instruments, according to an announcement from the company. The cameras are generally large, heavy ones weighing about sixty to seventy pounds, whose chief construction materials are aluminum and magnesium. The heat and humidity of the tropics have caused corrosion of the aluminum and magnesium castings and have resulted in the rusting of steel parts in the cameras' shutters and drive mechanisms. Protection for the castings is afforded by a special paint or by the anodizing process. The Fairchild company established a comprehensive service department. with camera technicians stationed in every battle area and with every photo reconnaissance squadron, instructing the photographers in different methods of fighting moisture and fungus.

The servicemen removed the cork lining insulation on all cameras, for it was found that fungus grew rapidly on these linings. Steel plates are cadmium plated, wherever possible. Tested glues are now being used in place of the old animal glues, and heavy felt padding has been eliminated from carrying cases and trunks, to prevent retention of moisture and the growth of fungus. Heated cameras now have an outer jacket made of fiber glass, replacing the cork linings. Further experiments are being conducted in the University of Pennsylvania's "jungle laboratory" by Dr. W. G. Hutchinson. who has submitted a fungicide to which Fairchild is giving further tests in the field by incorporating it with glues and lacquers.

One of the best solutions for the moisture problem was found to be the hot room or hot locker for storing the equipment. All through the tropical areas of the world, servicemen have constructed small buildings of light board and have installed rows of electric light bulbs, or some type of electric heaters, in the rooms. The rooms, kept as airtight as possible with a vent in the roof, can keep the humidity down to forty percent and thus reduce corrosion, rust and fungus to a minimum.

• Wounded soldiers, hospitalized at Lowry Field, Denver, enjoy motion pictures screened in their ward on a Bell & Howell Filmosound projector.

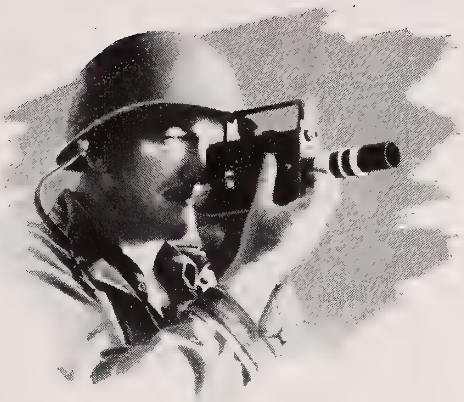
• William C. DeVry, president of DeVry Corporation, and Colonel Goeffrey Keating, of the British Army, discuss a DeVry model and wartime camera use.

Signal Corps aide Colonel Geoffrey Keating, of the British Army film unit, and William C. DeVry, president of the DeVry Corporation, Chicago, recently met to exchange notes on wartime experience with motion picture cameras of American manufacture, and they discussed DeVry's plans for its post war models. Colonel Keating is in the United States, to work with the United States Army Signal Corps on film as it comes in from current campaigns. The material will be cut and edited here. then released both in this country and in Great Britain. Colonel Keating was associated with Colonel David MacDonald, in shooting *Desert Victory*, and with Colonel Hugh Stewart when he made *Tunisian Victory*. DeVry cameras played a large part in filming both pictures.

BPA meeting The Biological Photographic Association will hold its fourteenth annual meeting September 7, 8 and 9 in the Arlington Hotel, Binghamton, N. Y. Papers will be presented by experts in the fields of still and motion picture filming. Round table discussions are scheduled for the exchange of ideas. An important feature of the meeting will be a salon of pictures made by leading biological photographers throughout the country. A demonstration of products will be made by representatives from firms specializing in precision equipment.

Ansco promises two or three papers on important new subjects, and it will demonstrate its color process, to emphasize the simplicity of developing this new sheet color material in one's own darkroom. Trips will be made through the Ansco plant. Dr. Bruce Buckler, the director of visual education of International Business Machines Corporation. will speak of modern techniques in the preparation of visual aids.

[Continued on page 371]



Filming landing operations with a Magazine Ciné-Kodak in North Africa.

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TOUGH GOING IN THE SOUTH PACIFIC, when our Marines are moving in on one of the Jap bases. Remember Tarawa—up to that time the hardest fight in the whole 146 years' history of the Marines? Ciné-Kodaks were called into service to film that battle, too.

"The Aleutians" largely filmed with Ciné-Kodak Specials.

All during the three days of fighting these cameras were on the go constantly and behaved superbly. Result—that memorable documentary film, "With the Marines at Tarawa."

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Magazine Ciné-Kodaks were used in the battle of Tarawa.

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U.S. Signal Corps cameraman in action with a Ciné-Kodak Special.

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Movie club news sheets

[Continued from page 347]

undertake the printing of your bulletin as a labor of love, the cost will be greatly reduced. Commercial letterpress is generally beyond the financial reach of most clubs, although a few present their publications regularly by this method. With it, of course, all kinds of illustrations are possible.

Preparation of copy. Since most copy is prepared for reproduction in "typewriter type," either by actual typing or by one of the less expensive methods, the sheets of typed matter that are to be reproduced should be as close to "perfect copy" as can be achieved. The type mass should be of equal width, as far as it can be made so in typing. Long lines that extend beyond the normal right hand edge of the type mass should not be tolerated, nor should noticeably short lines appear, except at the end of paragraphs. The typing should be done with a book page as model. The ribbon used in the typewriter should be fresh, in order to insure a sharp contrast between type and page. Captions should be either at the left or right edge of the paper or in the real center. Since finding the last is not so easy, the caption at the edge is simpler to handle. Paragraphs should be neatly spaced, by two, three or four lines, but the spacing must be uniform.

If copy is to be retyped or set—as in multigraphing—it is good practice to make it perfect for the commercial reproducer. In these cases, it should be double spaced. If the copy is entirely correct, the charge for what is known in printing as "author's alterations"—a polite name for proof corrections—will be greatly reduced. All decisions about capitals, italics, spacing and spelling of proper names and unusual words should be made before the copy is finally typed.

A good dictionary, a modern English grammar and a style book (probably obtainable from the nearest metropolitan newspaper) are the tools of editors all over the country. Styles vary, but sound editorial practice requires that they be uniform in any publication.

If your original material is to be retyped or set by compositors, you will get proofs in galley form and, probably, again in page form. These should be read carefully. It is the practice of MOVIE MAKERS to have all copy read at least eleven times before it appears in the pages of this magazine. If revisions are required, additional readings are given to the revised paragraphs.

If the club's publication goes beyond a folded leaflet with straight typed material on four pages, you must prepare what is known as a "dummy." This is a set of pages on each of which you lay out your material with exactly the right number of lines, and with illustrations, page numbers, month and title "running heads" and legends for the illustrations, as well as captions for the items. If you will present your commercial reproducer with what is known in printing argot as a "tight dummy," you will be likely to get the final result freer from error; but the responsibility will be yours and not your printer's, if your planning has gone wrong and you have made errors in line counts, paginations and other details.

Whoever would prepare anything for somebody else to read—whether it is a letter, a leaflet, a magazine or a book—owes his reader the common courtesy of careful preliminary work, to insure clarity and precision in the final result. Loyalty to a club can be evidenced by the editor of its bulletin through his detailed attention in getting the publication out with exactness and with the best taste he has. Here is a chore, but well done, the chore can become a fine accomplishment.

Victor celebrates Sixteen's majority

[Continued from page 348]

others in the apparatus business may find a larger market for the new product."

The same year that has celebrated the fiftieth anniversary of theatrical movies has marked the coming of age of films for all purposes outside theatres. In the midst of an intense preoccupation with a world war, this country has found time to pause and to reflect upon how different a world ours is because of motion pictures. Beginning as entertainment—and very humble entertainment, at that—movies have come to an important status as a generally accepted and widely used method of human communication. From the early beginnings with Thomas A. Edison, through the work of George Eastman, Alexander Victor and other determined pioneers, to the present day, the vision of a serious application of films for education and other great purposes has dominated the thinking of the men and women who have broadened the movie into a potent instrumentality. The pioneers have believed that movies could make a better world. That these anniversaries have been celebrated at a time when civilization is under heavy attack offers the hope that the beliefs of the pioneers will still prevail and that the day will come when this world will live more sanely because it will, through films, see more of its own far corners.

The birthday party at Davenport and the honors justly paid to Alexander Victor mark the coming of age of general motion pictures. In the adult years of this amazing medium, there is much to be done, and we are just squared away for action. If that action is inspired by Alexander Victor's warm humanity, his generosity and his capacity to see great things ahead, the manhood of Sixteen will indeed be glorious.

Sixteen—the film of facts

[Continued from page 349]

human optical resources.

The motion picture has come to dominance in the field of entertainment because it is the best way, evolved down the ages, to tell a story.

For that same reason the screen tends to take over the function of telling for other industries, arts and sciences. The principal instrument of that process of taking over is the sixteen millimeter mechanism.

We rather well may see and measure what the future has ahead for the entertainment screen.

We can actually only speculate on what is ahead for the application and development of the motion picture in the big, external field of all those persons and interests who have something else to say. That development, despite the fact that it has been under way now some twenty odd years, has only begun.

The established motion picture industry, which is to say, again, the amusement business of the screen, for many years looked with an apprehensive and jealous eye on the use of the motion picture outside of the theatre. There was on the inside a feeling that the screen was the peculiar and special property of the theatre. That was for a long time no help. The attitude tends to fade now. The use of the motion picture in industry, and so extensively in the military programs of the period, tends to make it evident, even within "the industry," that it has no exclusive claim upon the medium. The film must, it is obvious, become almost as universally available as the printing press. And the printing press, let us observe, devotes only a fraction of its capacity to fiction and entertainment output.

The development to come for the motion picture is dependent on the dissemination of its technology, and in that the sixteen millimeter system by reason of its lesser costs and higher portability is serving more influentially than any other instrumentality.

The first man to think of substandard motion pictures was the man who invented the motion picture and set its first standard, the 35mm. of the theatre

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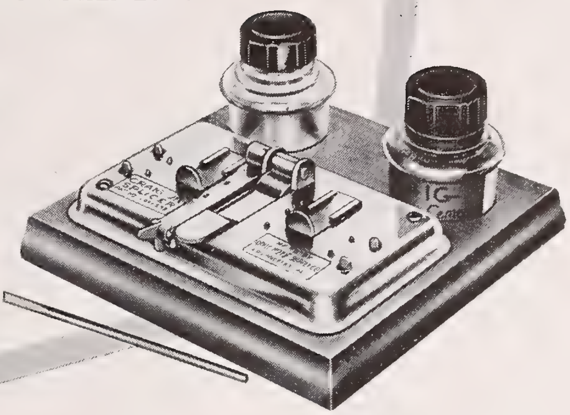

Simply designed, easy to use, this Craig Junior Splicer gives positive assurance of quicker, more efficient splices that hold tightly! Can be used for either 8mm or 16mm film and is complete with a bottle of Craig Safety Cement and a water container. Mounted on a hardwood base, the Craig Junior Splicer is light, compact and accurate in every detail. . . . $3.95

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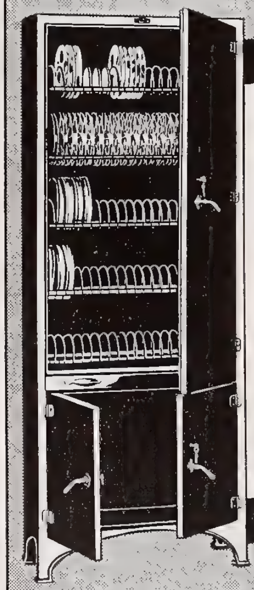

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yet today. Mr. Edison around 1910 launched the Home Kinetoscope, which carried three series of substandard images, about 8mm. wide on a film of 15/16 inches in width, of noninflammable, cellulose acetate stock. He installed elaborate machinery and produced a costly array of educational pictures. It was going along as an interesting but tediously developing enterprise, with no profits in sight, when the great Edison fire of 1914 wiped out the plant and film library, ending the experiment.

Mr. Edison was considerably more interested in the motion picture as an instrument of service than a medium of entertainment. He got all his fun out of work, and his inventions were addressed at getting things done. He had little time for fiction and fancies in a life filled with adventures in science. It was accidental and incidental that his mechanism of the motion picture became the world's greatest medium for the selling of fiction.

The sixteen millimeter film system promises now to make the motion picture a great medium of fact.

We may debate, perhaps, whether fictions or facts have so far proved the most important in our civilization. We live by and with a lot of fiction. However, a few more facts might help.

Bring it up to date

[Continued from page 351]

24. Tree and toys, Mary enters and gets on a rocking horse.
25.* Similar to 24, Mary rocking.
26. Mary playing with toy dishes.
27. Similar to 26, different angle.
28. Closeup of Mary.

Title. *The following March.*

29. Mary comes down the porch steps, walking upright.
30. As Mary leaves steps, she walks out into snow.
31. Mary walking in the snow.

Title. *Soon after she was three, Mary became interested in doing housework.*

32. Mary washing doll's clothes.
33. Similar to 32, different angle.
34. Similar to 32, different angle.

Title. *Six months later, she was still going strong.*

35.* 36, 37. Three scenes of Mary ironing handkerchiefs.

Title. *By the fall of 1940, Mary had a new pastime.*

38, 39, 40, 41, 42. Several scenes of Mary and her mother blowing soap bubbles.

Title. *Mary at five and one half years.*

43. Mary at table, drawing.
44. Shot over Mary's shoulder, showing what she is drawing.
45. Mother in living room, knitting; Mary enters, shows Mother what she has drawn.
46. Mary and Mother talking.
47. Mary answers (closeup).
48. Mary leaves living room.
49. Mary comes out on porch, down the steps and goes around the house.
50. Mary going down the road.

Title. *The Story of Mary Elizabeth is continued in the picture that follows.* Fade out.

This film, which is now about 210 feet in length, is spliced directly to the beginning of the latest film of our daughter. It serves as an introduction to our latest picture and also makes our latest film more valuable because of the direct comparisons that can readily be made.

You will note the high ratio of titles to scenes. There are twenty two titles and fifty scenes in the film at the present time, all necessary to keep the film moving at a fairly rapid pace. In a picture of this type, a detailed development of a story is not needed; rather it presents a series of facts, such as time intervals between successive scenes and certain definite and important dates in the child's growth.

A title gives the place, day and date of our daughter's birth and the date of her first pictures. Using the information in this title as a basis, the next few titles cover stated intervals of time, while another establishes a new reference or reckoning point, which is her first Christmas. You will observe that this procedure is repeated throughout the film, so that the viewer is kept constantly aware of Mary's exact age as she appears in each scene.

The second thing that should impress anybody analyzing this film is the length of the individual scenes. In each case, the average scene length is not over ten seconds, and in some cases even less. Here again, the same thing applies that was mentioned in relation to the titles. We are not telling a story as such, but are merely recounting highlights in the child's life. The purpose of the film is to act as a memory refresher, and it must be kept moving.

The third thing that one might notice is the fact that pictures selected for inclusion in this review, in the majority of cases, either cover the same time interval or are scenes taken against the same background, so that different phases in the child's development are readily comparable. For an example of the first comparison, refer to Scenes 6 and 16 and 17 and 24 and 25. Here, Christmas was used as the time interval. For an example of the second type of comparison, refer to Scenes 20 and 21 and 29 and 30 and 49. Here, the child's changing ability to come down a flight of steps was used to show her physical development. In the first of the scenes referred to, she crawls backwards down the steps; in the second, she walks down, putting both feet on each step before stepping down to the next one, while, in the third, she walks down the steps in a very normal manner.

In some cases, successive scene groups show a complete change; thus, in 12, she is just beginning to walk, while in 13, 14 and 15 she is running about the room.

In making a picture of this kind, one should keep in mind these main points:

1. Use plenty of short, informative titles.
2. Select scenes which give direct comparisons, because of time intervals or through comparative action.
3. Use mostly medium closeups or closeups, to show good physical details.
4. Keep the development of the picture moving.
5. Keep it up to date.

A picture of this type can be made, as it was in my case, from extra scenes which have been saved or it can be produced by having duplicates made of the desired scenes selected from the pictures you have made in the past. In either case, the cost will be small in comparison to the enjoyment it will provide both for yourself and your guests. In these days of film shortages, it provides a means of keeping your hobby active.

Animated introduction

[Continued from page 352]

just above the camera, gave enough illumination and no reflection on the celluloid, because of its position. The exposure was f/11 at eight frames a second, with a single frame released at one time.

The details of the filming went about like this. Cell number one was hooked on the stand and the background was put in place. Marks were traced on the track, one sixteenth inch apart, and an arrow was drawn on the background, out of camera range. The arrow provided the means of keeping observation on the movement. After a frame was exposed of the first walking figure cell, it was removed and the others were placed on the hooks, in order as they had been numbered; each received a single frame shot. In this procedure, the background was moved, of course, in the *opposite* direction from that in which the characters were moving. Each time the cell was changed the background was moved one sixteenth inch.

After this routine had been performed several times, in order to get sufficient footage of the character in motion, the dog was brought into the scene. The number one "in" dog cell was added right over the number one of the walking character, and the exposure was made of both at once. Then the number two "in" dog cell was placed over the number two walking character cell, and the procedure was continued until the number eight "in" cell of the dog was

A MARINE "Tells It" TO DEVRY

Official U. S. Marine Corps photo of Marine landing on Rendova Island in the Solomons.

"I Am Constantly Surprised at the Punishment Your Projectors Can Take!"

You've heard the expression, "Tell it to the Marines!" Today a Marine *tells it* to DEVRY—a sergeant in the Second Marines writes from the South Pacific: "I have constantly been surprised by the amount of punishment your projectors will take—first off, in the holds of Navy Transports . . . Secondly, over rough jungle terrain in trucks, without roads to travel . . . Third,—while stationed at Paekakariki, New Zealand—not once but twice, the machines went through what is known as Southerly Gales. BOTH times—in our improvised tent theatre booth—the machines were dashed to the floor from a 32-inch height. All four DeVrys are still in good working order—even though they have taken severe punishment in their 16,000 miles of travel with the Second Marines!"

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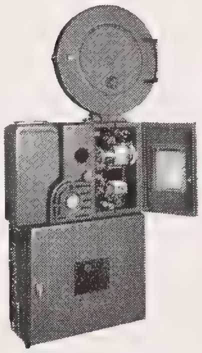

WRITES Sgt. Walter R. N.______ U.S.M.C.: "DEVRYS projected the first movies on the Solomons in 1942. On Tulagi's King George Field, Columbia's "YOU BELONG TO ME" starring Barbara Stanwyck and Henry Fonda was screened Nov. 4, 1942" —by DeVry 35 mm. semi-portable sound projectors, as above.

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placed over the number eight cell of the figure walking. Then the number one "out" cell of the dog was placed over the number nine cell of the figure, and the action was continued until the number eight "out" cell of the dog had been exposed over the number sixteen cell of the walking figure.

In the tracing, which was done earlier, I used a simple method of keeping the figures in the same relative position. I laid a clear cell over the book page that contained the figure; on top of it, I laid the cell just previously completed. By aligning the holes that had been punched, I had the two cells in proper relation. With the two figures in the book and on the cell brought into proper register, I could remove the first tracing and make the next with confidence. In order to cause the figure of the dog to jump in and out, I shifted the cell slightly each time, to move the dog nearer to or further from the cell's edge, as was required.

In dealing with the running figure, the same basic procedure was used, except that the background was moved one eighth to one quarter inch, with each change of cells. In order to indicate very rapid running, I moved the background with more speed, achieving almost a "swish pan" effect. In order to get the figure into Madison Square Garden, I used the procedure for the running figure, but I substituted a plain background in black for that of the landscape. The Garden was then double exposed over the animated sequence. Although the size of the running figure is somewhat out of proportion to the people on the street, in the realistic footage, the effect produced is sufficiently comical to fit the spirit of the whole reel.

This method of adding a new kind of introduction requires patience, but it does not call for an elaboration of technique that is beyond most of us. I hope that those who read of my efforts will carry the idea further. For example, this scheme could be well adapted to Kodachrome filming, using a colored background and adding different hues to the cells by means of show card paint.

The clinic

[Continued from page 358]

ed another of their lamps, known specifically as: Film Viewer, Type S-11, 30 or 50 watt, 120 volt, with bayonet base. Only one slight change was needed, to permit the use of this lighting unit in the Craig editor. Since it was more pear shaped in form than the older bulb, the elevated grooves in the neck of the lamphouse must be filed down, a matter of some thirty minutes' work on the soft aluminum casting. The savings? A noticeably longer lamp life and a decrease in replacement costs.

Practical films

[Continued from page 356]

ty three minutes, is a color subject whose purpose is to indicate the vast importance of the Lake region as one of the greatest industrial areas in the world, with huge amounts of various cargoes being transported along the shipping routes between Canada and the United States. There are short sequences of steel production, pulp manufacturing, ship building, grain storage and the operations of the locks and canal systems.

AETNA CATALOG

The Aetna Casualty and Surety Company, Hartford, Conn., has issued a new, illustrated catalog of the educational films that are produced and distributed by Aetna's Motion Picture Bureau. The portfolio contains a separate loose leaf insert for each film in the library, providing scenes and a brief review of each production. Motion pictures concerning safety, industrial accident prevention, first aid, crime prevention, gardening and nutrition are among the subjects offered as a public service to organizations.

The catalog may be obtained upon request from Hartford, and it will be supplemented by additional descriptive sheets as new films are released.

NEW FILM SERIES

A new series of "one reelers" has been released by the British Information Services, 30 Rockefeller Plaza, New York 20, N. Y. There are five reels in the British Film Magazine series, each of which includes three different subjects. The first shows how spiders' webs are fashioned into crosshairs for gunsights, how mud flats are turned into runways for British and American bombers and how charcoal burners become essential war producers. The titles in number two are: *Science versus Sand, Factory Front* and *Tugboat Annie*. Number three portrays fishermen at work making nets with which to camouflage guns, the priority treatment accorded women war workers at the stores and dock workers speeding up for victory. The fourth reel in the series reveals in *Ply in the Sky* how the world's fastest plane, the British Mosquito bomber, is built from laminated Canadian birchwood. An amusing cartoon with a moral, *A Cautionary Tale*, stresses the danger of blood poisoning that may result from ignoring minor cuts. Film Magazine No. 5 includes *Diamond Cut Diamond*, a sequence of dies being made by British girls; *Song of the Islands*, picturing West Indians broadcasting a Calypso song to their homes from London; and *Showdown*, a detailed description of how mine detectors are made.

The five films are in 16mm. sound and may be rented or purchased from the distributor.

Contest for films about animals

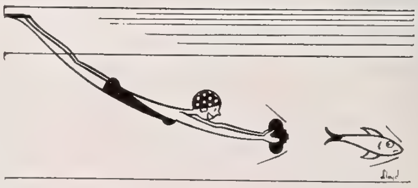
A NATION wide contest for filmers of pets, domestic animals and wildlife has just been announced by the American Humane Association from its headquarters in Albany, N. Y. The competition, which will be open to amateur movie makers throughout the United States and its possessions, will be limited to 16mm. films only. Entries must be not less than 200 feet nor more than 800 feet in length, and they may be in black and white or Kodachrome, sound or silent. Contestants may submit as many individual films as they desire.

The purpose of the contest, according to the A. H. A., is to create a friendly, kindly interest in animals through motion pictures. A distinguished board of judges, all of New York City, includes Dr. Grace Fisher Ramsey, of the American Museum of Natural History; Louise Branch, ACL, president of United Specialists, non theatrical film producers; Dr. Henry Fairfield Osborn, president of the New York Zoological Society; Arthur Edwin Krows, author of *Motion Pictures Not For Theatres;* Leo J. Heffernan, FACL, Maxim Award winner and president of the Metropolitan Motion Picture Club, ACL.

A total of $300 in prizes has been established by the American Humane Association, divided into six awards of $100, $75, $50, $40, $25 and $10. The contest closes March 31, 1945, by which time all entries must be in the offices of the American Humane Association, 135 Washington Avenue, Albany 6, N. Y. Complete contest information and an official entry blank may be had on application to that address.

CAMERAS OUTDOORS

When you take a fine movie camera outdoors, there are just two proper places for it at all times. The first is on the person of the filmer—either in his hand or slung over his shoulder—and the second is in the camera case. Laying an instrument of precision on the ground or on some accidental resting place may mean damage either by a fall or by the accumulation of dust and foreign objects.



FREE FILM REVIEWS

You can borrow these publicity movies without charge

Soldiers of the Soil, 1 reel, 1600 feet, 16mm. sound on film, black and white; produced by Pine-Thomas Productions, Hollywood, Calif., for Du Pont.

Offered to: groups, preferably.

Available from: E. I. du Pont de Nemours and Company, Inc., Motion Picture Bureau, Wilmington 98, Del.

Soldiers of the Soil will help members of civic, business, educational and agricultural associations to realize more fully the important task shouldered by American farmers today. The film pictures a blinded Marine's return from the Pacific to his family's farm and his realization that his brother, who decides to enlist, as well as thousands of other farmers and civilians, does not understand how essential farming is and the great need for his particular abilities. Flashback cinematography illustrates the Marine's address to the Sunday congregation as he tells the history of his family on the farm.

Brazil at War, 1 reel, 16mm. sound on film, black and white, running 10 minutes; produced by the Office of the Coordinator of Inter-American Affairs.

Offered to: groups.

Available from: the producer, various distributors, university and public libraries, school systems, etc.

Brazil at War pictures the vast resources of this United Nations member, as they are directed against the Axis powers. The narration is done by the National Broadcasting Company's radio commentator, Edward Tomlinson.

Don'ts for Diggers, 1 reel, 16mm. sound on film, color and black and white, running 5 minutes; produced by the Motion Picture Bureau of the Affiliated Aetna Life Companies.

Offered to: groups.

Available from: Aetna representatives or by writing to the producer.

Don'ts for Diggers is a cartoon whose purpose is to demonstrate some of the common causes of accidents in victory gardens and to show how they can be avoided. The film explains the dangers of improper use of garden tools, careless handling of lawn mowers and other implements, with the narrator offering serious, specific suggestions for their proper use.

It's Up to Us, 1 reel, 16mm. sound on film, black and white, running 10 minutes; produced by General Motors.

Offered to: groups.

Available from: Department of Public Relations, General Motors Corporation, 1775 Broadway, New York 19, N. Y.

It's Up to Us tells how automobile owners can make their cars run longer, better and more economically and how they can save gasoline, tires and repairs. The film shows the damage caused by low tire pressures, the waste of fuel through quick acceleration, the effects of "riding the clutch," making unnecessarily sudden stops and other common mistakes committed daily by many motorists.

The Earthmovers, 16mm. sound on film, black and white, running 14 minutes; produced by the War Department.

Offered to: war industry groups.

Available from: War Department film distributors or on request directly from the Industrial Services Division, War Department, Bureau of Public Relations, The Pentagon, Washington 25, D. C.

The Earthmovers shows heavy equipment of all types in use by the Corps of Engineers and the "Seabees" in action on all fronts. Men and machines, such as bulldozers, that change the face of the earth, move streams, build bridges, roads and airfields, are seen operating under fire in Italy, the Aleutians and Bougainville. The film illustrates the importance of complete coordination of air power, land power and sea power with work power.

France Forever Presents General de Gaulle, 1 reel, 800 feet, 16mm. sound on film, black and white, running 20 minutes; produced by France Forever.

Offered to: groups.

Available from: France Forever, 587 Fifth Avenue, New York 17, N. Y.

France Forever Presents General de Gaulle, number one in a series, pictures the embarkation of troops, the King of England and General de Gaulle, Prime Minister Churchill, the Bastille Day military parade in Paris and General de Gaulle's speech, *La défaite française a été causée par la force mécanique*. The film has English subtitles, and it is accompanied by music.

Ducks, As You Like 'Em, 1 reel, 16mm. silent, Kodachrome, running 15 minutes; produced by the Western Cartridge Company.

Offered to: groups.

Available from: Photographic Department, Western Cartridge Company, East Alton, Ill.

Ducks, As You Like 'Em is an interesting record for the sportsman of duck shooting, showing flights of hundreds of the birds as they respond to calls and decoys, closeups in slow motion and remarkable action shots in full color.

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WHAT PRICE ITALY
(ITALIA MIA)
S.O.F. running time appr. 1 hour, 10 min. First official film record of the price Italy is paying for her liberation. Includes the most complete record of the eruption of Vesuvius.
RENTAL PRICE $17.50 PER DAY
Sales Price $240
Many other subjects for rent and sale
NU-ART FILMS INC.
145 W. 45th ST. NEW YORK 19, N. Y.
WORK HARDER FOR VICTORY

A new profession?

[Continued from page 359]

grams with that knowledge. An advertisement is not a fishing line with one piece of bait that will bring in a customer securely hooked. It is, indeed, bread cast upon the waters.

Advertising and propaganda movies are similar bread. But some business men refuse to consider them as such, and they insist on being convinced that these film miracles have carried a kind of miraculous message to every person in every audience that sees them. They do not make like demands upon the press or the radio, because they have learned to estimate the worth of these by checking general advertising expense against increased gross sales. In dealing with motion pictures, they ask for something extra special in the way of convincing reports.

To meet this demand, the "audience report" has been devised. This report is the distributor's counterpart of a publisher's circulation figures or a radio program's "fan mail." The writer, who has been a publisher for nearly twenty years and who has often addressed radio audiences, ventures the opinion that circulation statements and written responses to radio programs are props for the uncertain advertising manager or agency, and he hazards the guess that a shrewd idea of what kind of persons read a publication and of what the listening public of a particular radio station may be will serve better, in placing advertising, than all the statistics and arithmetical juggling with them that have ever been thought up.

The current practice of audience reports can give rise to a lot of lost labor and give play to not a little creative imagination. A film is sent out on request, either genuine or stimulated, for projection. In order to get it, the persons responsible for its exhibition must often agree to prepare an audience report, which, in its simplest form, will consist of a statement of how many persons were in the audience, and, in its more complex manifestations, of an analysis of the audience, as to sex, age, occupation and other matters. With enough of these reports rendered into a statistical residuum, truly impressive totals can be provided for the organization that has footed the bill for the picture. Any practical mind can pick flaws in their accuracy.

If audience reports are to remain as an important feature of the exhibition of non theatrical films, some active method of audience inspection by responsible representatives of owners or distributors will have to be devised. Theatrical distributors depend upon box office reports, which are carefully inspected, and upon actual audience inspection, through the "spotting" system. They are dealing, remember, with paying audiences, the total of whose expenditure is a matter of record, by the most advanced business machinery methods. As these distributors very frequently "play percentage," and take their part of the gross earnings of theatres, a fairly elaborate inspection system is essential. It is to be doubted whether films of the practical kind, to see which no charge is made to the audience, can afford such elaboration.

Just as a sound knowledge of the public which a periodical will reach or of who listens to a particular radio station is a better guide for an advertiser than prepared statistics, so should the user of practical films know the kind of audiences that his films can reach. Obviously, he wants a questing audience, and not one that is passive, if he can possibly locate it. He wants to send his film to the precise group that really wants to see it. But where is the route map that will guide him to such audiences?

The more specific the film, the more simple is the search for an audience. A movie that describes a new rotary press should be seen by printers and their employees; it will serve the owner very badly, if it is shown to a Sunday school class—and the Sunday school class will probably be only slightly edified. The difficulty comes with movies that could, in a pinch, be shown logically to a wide variety of audiences, but which have been made to serve less general ends. A film that describes the utility and the satisfaction offered by a particular kind of summer weight men's clothing may build good will for the company that commissioned it, if it is shown to a class in marketing, in a high school or college. It will hit a bullseye, however, if it is shown to a convention of perspiring men in a large city in early July. Naturally, the owner of the film wants the convention to see it, but the distributor may, quite sincerely, feel that the students ought to see it also, with the result that the school audience, being more receptive and being a more constant user of practical films, is likely to get it more often than the convention, to which the picture might be an intrusion.

Finding audiences is a service of the distributor. Ironically enough, there are many audiences that would be the very ones for which the film was probably produced, but which are not known to the distributor, nor is he known to them. The present flow of distribution is fairly definitely channeled. There are the requests that come to companies—particularly if they have their own film departments and if they advertise their practical films—which must be examined, to be certain that, if possible, a sizable group is served, and not just a few people gathered informally and casually. These requests are likely to come from all kinds of persons who would like to see a movie—often, almost any kind of movie. There are the special clientèles of trade associations, technical bodies and churches, whom these groups want to please. If the films are apposite to the clientèle, the owner is well served; sometimes, the distributing bodies reach out for almost any reasonable kind of movie fare, to circulate without charge, other than the service fee. There are the "road showmen" who give substandard movie exhibitions in places that lack motion picture theatres; they are eager to add acceptable films of the practical kind, if they can get them. There are the lists of the commercial distribution companies, which must be kept constantly fresh and which contain many clients of an unspecialized kind. Then, there are the tremendously large school groups, reached through State and other educational systems. This brief analysis covers roughly the present effective channels of practical film distribution.

It will be seen that the exhibition part of the practical film problem is full of chance. In the existing methods of operation there does not seem to be great promise of removing much of the chanceful element. Practically all parties involved are acting in good faith. The producer genuinely believes that the movie is a mighty medium for conveying information—as it is. The distributor thinks that a great many audiences want the film that he has for distribution—and they do. The exhibitor thinks that he is pleasing the people who come to his movie show—and, in the main, he is.

Yet the fact remains that many excellent practical films, well produced and distributed as effectively as the funds allotted for the purpose permit, do not reach the kinds of audience that their makers want them to reach.

Is the answer to be found in concluding that advertising, propaganda and informational practical films, like general advertising, must be offered to all kinds of audiences, or can better efforts be made to get special audience and special film together with less lost motion? This question leads us to the ultimate phase of this four part discussion, which will be taken up in the next, and last, portion of it.

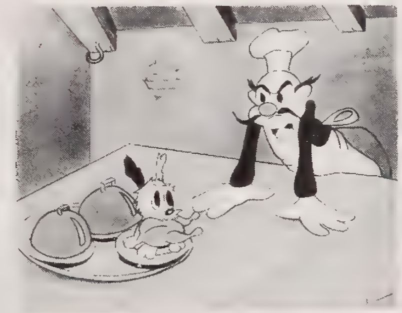
(Part 4 of A New Profession? *will follow in the October number of* Movie Makers*—Editor.)*

SIMPLE DISGUISE

If you want to disguise your heroine and if she normally wears her hair loose, let her appear in a scene with large white rimmed goggles and her hair smoothed back tightly. It will take the audience some moments before it recognizes her from previous scenes.

Films you'll want to show

Non theatrical movie offerings



■ *Puddy Picks a Bone*, one in a series of four cartoons in 8mm. silent and 16mm. silent and sound, black and white, is released by Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. *Circus Capers*, *Dog Wanted* and *Down in the Deep* are the titles of the other popular cartoons in this series. Puddy is a lovable, just plain dog that provides hilarious entertainment.

■ *That Uncertain Feeling*, nine reels, 16mm. sound on film, black and white, is distributed by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. This Ernst Lubitsch feature production stars Merle Oberon and Melvyn Douglas in an excellent comedy involving a well to do New York couple whose lives become complicated when a psychoanalyst enters the picture.

■ *He's My Guy*, six reels, 16mm. sound on film, black and white, will be available September 26 for approved non theatrical audiences from Bell & Howell's Filmosound Library, 1843 Larchmont Avenue, Chicago 13, Ill. Joan Davis, Dick Foran, Irene Harvey, Gertrude Niesen and the Mills Brothers have prominent rôles in this timely human relations comedy drama, whose theme is the staging of morale building shows for defense plants.

■ *The Smart Way*, one reel, 16mm. sound on film, black and white, running sixteen minutes, is presented by Official Films, Inc., 625 Madison Avenue, New York 22, N. Y. This musical comedy release features Willie Howard, comedian of stage, screen and radio, as Professor Pierre Ginsbairge, master of "lessons in French," one of the most comical routines in the star's repertoire. The professor ends up in a wheelchair after his abortive attempts to kill his wife with kindness.

■ *The Gentleman from Arizona*, 16mm. sound on film, color, running seventy one minutes, is released by Astor Pictures Corporation, 130 West 46th Street, New York 19, N. Y. John King, J. Farrell MacDonald, Joan Barclay and Sky Rex, the racing stallion, are featured in this Western film. A nice climax to the story is the running of the Arizona Derby, which Sky Rex wins, thereby saving the ranch.

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Design for animated viewer

[Continued from page 353]

wheel drives a cam in a step up ratio of eight to one. This cam actuates a rocking arm which is held against it by a spring and so transmits a rocking action to the mirror attached to the rocking arm pivot.

The final practical design inverts the arrangements of the diagram in Fig. 2 for several reasons. First a *trailing* rocker arm is desirable. If the cam drives toward the arm, it is likely to "chatter," as I discovered in the experimental stages. The arm in this position may be straight, as it cannot foul the high spot on the cam; also, the flip back occurs *with* the spring tension, not against it. These are small details perhaps, but details which contribute to a smooth and trouble free mechanism. Finally, arranged this way, it was an easy matter to bring the final image to a convenient viewing position, right way up, with the minimum number of reflecting mirrors coupled with the most natural movement of the film from left to right.

It will be noted that the flip back takes place during one eighth of a revolution of the cam. That is to say, seven eighths of the available light from the illuminant are transmitted to the screen against less than three quarters as is the case with the average projector. This type of movement is therefore particularly suitable for use with a miniature screen. By using a condenser, a comparatively weak source of light, such as an automobile or electric torch lamp, may be used, fed from a dry battery. The flip back is so rapid that "ghosting" will be noticeable only on titles so that a shutter may be dispensed with. And of course feed and takeup sprockets are unnecessary, as the film travels through the gate at a steady speed anyway. What, then, are the snags of this apparently marvelous mechanism?

Excepting when the projected frame occupies the center of the double gate, the plane of the film is not perpendicular to the optical axis of the system. With the short focus lenses used in substandard work, this fact means that there is a recurring in and out of focus effect, coupled with slight variable distortion toward both the top and bottom of the picture thrown on the screen. While the distortion will pass almost unnoticed in the viewer, it would be unbearable on the very much larger scale of the home cinema screen, so that it is not likely that we shall ever see an optical intermittent incorporated in a movie projector, even though it may be very "easy" on the film.

To revert to the viewer, the "route" of the light rays is shown in Fig. 3. The small projection lens "L" throws the rays on the rocking mirror "M1", which deflects them through a right angle to the mirror "M2." From this mirror they are thrown back through an opening in the frame of the mechanism to the mirror "M3", located at an angle at the back of the case. From here they are cast up and forward, the lens being adjusted to focus the image on the translucent ground glass screen, set at a convenient angle at the top of the case. Ordinary good mirrors will do, but surface silvered mirrors will give better results, and they may be obtained from manufacturing opticians.

Dimensions will vary according to the materials available. The sprocket should first of all be obtained from a dealer in projector spares. The centers of the sprocket and cam spindles will be determined by the gears. A handy size is forty pitch, 120 teeth for the large gear and fifteen teeth for the smaller. The position of the rocking mirror will be controlled by the lens used. For 16mm. film, a one and a half inch lens will be convenient, and the cheapest one available will be good enough for the purpose. Reasonable case dimensions were obtained with a throw of eight inches through the mirrors to the screen, the image being quite large enough for editing purposes. A condenser will improve the illumination, but it will have to be large enough in diameter to cover two frames. It should be located as close as possible behind the gate and the lamp fixed so that the rays converge into the back of the projection lens. When all these details have been settled, a scale drawing should be made before construction is commenced.

The main plates are cut from one sixteenth inch brass sheet and the distance pieces from three eighths inch diameter brass rod. These pieces are drilled and tapped right through. The holes which take the fixing screws are drilled in the plates simultaneously by clamping the plates together during the process, so insuring exact alignment. The crank is made up from strip and round bar and fixed to the shaft with a grub screw. The sprocket and gear are fixed in the same way, and a pulley may be added at the back to give a drive to the takeup reel at the end of the editing bench. The rocker arm is cut from brass sheet and sweated to a bush with soft solder for mounting on the spindle. The head is thickened by sweating on a piece of brass strip either side and cleaning up with a file. The cam is sweated on the face of the small gear wheel.

The cam is the only tricky part to make and calls for a good deal of patience if the result is to be successful. First of all, a disc is cut, its radius equal to the maximum radius of the cam. This disc is then sweated on the face of the small gear and set on the spindle. By removing a packing washer, it is so arranged that, instead of the head of the rocker arm bearing against the edge of the disc, it just clears the side and can swing backward and forward across the disc.

A piece of film is slipped into the gate, over the sprocket, and, by turning the handle, it is drawn into the position when the gate opening is occupied by exactly two frames. The rocker arm is then swung to its maximum position, which should bring the rearmost frame into view on the screen. Scratch a mark immediately under the head of the rocker arm to mark its position on the disc. Next turn the handle a fraction and move the rocker arm inward until the same frame again occupies the center of the screen. Again mark the position of the head against the disc.

This process is repeated until the cam has completed one revolution. The series of marks will then give the approximate profile of the cam, and the disc may be roughly cut to shape with a hacksaw and file. The cam is then returned to its spindle, but this time the packing washer is inserted so that the head of the rocker arm bears against the edge of the cam. To insure that all parts return to their original positions, the teeth of the gear wheels must be marked so that the same teeth always engage. Further, a shallow hole should be drilled in the spindles into which the grub screws of each wheel will enter. The wheels, sprocket and so forth will then always remain in the same posiiton relative to each other.

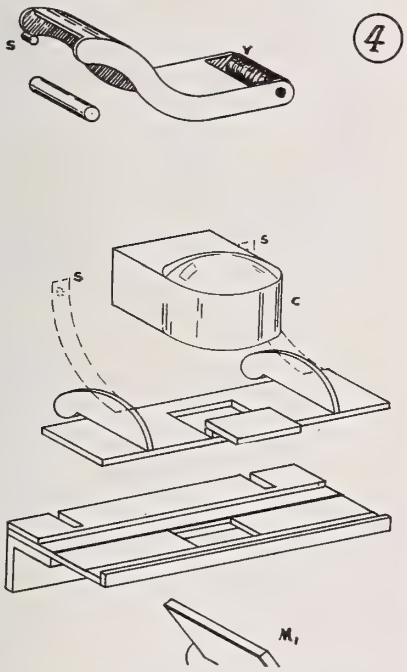
Next comes the rather tedious process of truing up the cam profile. It need not be removed for this purpose. The point on the edge of the cam which is in contact with the head of the rocker arm is marked with a pencil. The cam is then rotated through 180 degrees, bringing the point to the outside where it may receive the gentle application of a file. By a process of trial and error, working on similar lines to those already described, the cam face is brought up to the final true profile.

When testing, you must take care to see that the cam is always brought back to position by turning the handle or by pulling on the large gear. This action will take up the backlash in the gears. The sharp point which will appear at the beginning of the flip back should be rounded off to complete the cam. Great care must be taken not to file off too much metal at any one point, otherwise it will be necessary to take a similar amount off all around the whole cam profile before it can again be trued up.

For the rocking mirror mounting, a

bush is cut in half and sweated on the axle. The exposed half of the spindle is filed flat, flush with the flat on the bush. A thin brass backing plate is then added, the ends being turned up and over to grip the glass of the mirror. The silvered surface should pass through the axis as closely as possible, but need not do so exactly. Any variation merely alters the cam profile; but, as this is formed "in situ," it is of little consequence. A torsion type spring made from steel piano wire, one end curled around the rocker arm and the other end passing through a small hole in one of the main plates, will be the best type of spring to press the rocker arm against the face of the cam.

Roller guides to the sprocket are unnecessary, and a flat guide made from one sixteenth inch thick sheet brass, as shown in Fig. 4, will serve quite well. It is prevented from bearing on the surface of the film and sprocket by the stop "S" and is mounted about a pivot at the other end, pressure being applied by the torsion type spring "V."



• Top, design for flat sprocket guide; bottom, assembly showing mounting for condenser, pressure plate, gate and rocking mirror.

A suitable type of gate is shown in Fig. 4, again made up in angle and strip brass. The lugs sweated on the back of the pressure plate slip into the slots below, forming a hinge but allowing the plate itself to "float" freely. Two flat, curved springs "S" apply the necessary pressure which should be as light as possible. A mounting for the condenser is also shown, but it should be placed as close as possible to the back of the pressure plate. Only sufficient clearance should be allowed to enable the pressure plate to be lifted just clear of the gate so that the film may be slipped in. A simple mounting for the lens is all that is necessary as it need only be focused once, then fixed permanently in position.

The casing can be made in sheet metal or plywood, the mirrors being secured by adhesive to wood mounting blocks. Inside surfaces should be finished dull black; outside surfaces according to individual tastes. Fixed to a board, complete with splicer and rewind arms, the viewer will complete a very useful editing bench.

News of the industry

[Continued from page 360]

Castle's cartoons Announcement of the acquisition of exclusive home movie rights to the famous *Puddy the Pup* series of cartoons has been made by Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. Four of them are now ready at photographic dealers in 8mm. silent and 16mm. silent and sound versions. The titles are *Puddy Picks a Bone, Circus Capers, Dog Wanted* and *Down in the Deep.*

Also available at photographic dealers is Castle's new catalog in two editions, each listing more than 125 home movies, many of which are new this fall. *Puddy the Pup* is listed among those enumerated in a small letter sized book for mailing, which illustrates each film, and a nine and a half by six and a half inch de luxe catalog with covers in full color is also offered.

ANFA meeting The Allied Non Theatrical Film Association, Inc., presented the facts on the raw stock shortage at its meeting in the Hotel Sheraton, New York City, July 19. Horace O. Jones of the Victor Animatograph Corporation, who was elected president of the association at the April convention, explained the War Production Board order M-11, referred to as the "new aluminum order," which permits civilian production of movie equipment and accessories. It is now possible for manufacturers to file an appeal for an allotment of raw materials over their present quota, so that projectors and equipment may be made for the public. Lincoln V. Burrows, Chief of the Photographic Section of the War Production Board, discussed the film shortage, but he emphasized his belief that the crisis will soon pass and will possibly end before the beginning of the year. It was hoped that, as military requirements decrease, the 16mm. industry could expect an increase in the supply of raw stock in all sections of the country by December unless unforeseen developments arise on the fighting fronts. Dr. Floyde E. Brooker, Director of Visual Aids for War Training, United States Office of

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■ ORDER your 8mm., 16mm. projector now; all makes. Rent home movies by the week. Lowest rates. Catalogs. DAYTON FILM RENTAL, 2227 Hepburn, Dayton 6, Ohio.

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■ FILMO 70DA with 1" *f*/2.7 T. H. Cooke foc. mount & 3¾" *f*/3.3 T. H. Cooke lens & carrying case, guaranteed A-1 condition, $240.75. Available also to purchaser of this camera only, brand new Kodascope 16-10 with *f*/1.6 lens, 750 watt & case, $102.00. NOT SOLD SEPARATELY. COLUMBUS PHOTO SUPPLY, 1949 Broadway, New York 23, N. Y.

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■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock; orders shipped day received by STANLEY-WINTHROP'S, 5-7 Revere Rd., Quincy, Mass.

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MISCELLANEOUS

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Education, was another speaker.

S.M.P.E. W. C. Kunzmann, convention vicepresident, has announced that the Society of Motion Picture Engineers will hold its 56th semiannual fall conference at the Hotel Pennsylvania, New York City, from October 16 to 18. The Society's board of governors has decided to have a dinner dance on October 17. Plans call for the announcement of newly elected officers for 1945, together with winners of the Progress Medal Award and of the Journal Award Certificate for 1944.

GM catalog The sixth edition of General Motors' film catalog has been issued by the Department of Public Relations, General Motors Corporation, 1775 Broadway, New York 19, N. Y. It lists scores of educational and safety subjects that may be borrowed for use by corporations, schools, business groups and other organizations. Each film is briefly reviewed, stating the running time, whether silent or sound, and 16mm. or 35mm.

Griswold dies Ill for many months with heart trouble, Frederick C. Griswold succumbed at his home in Long Island, N. Y., in June at the age of sixty seven. Twenty years ago, he invented the now well known Griswold film splicer, made exclusively by his factory. All production of the Griswold Machine Works is at present devoted to the war effort.

Eastman telescope The Hawk Eye Works of the Eastman Kodak Company are now engaged in large scale production of a new precision telescope for United States Army tank destroyers. Chosen from six competitive designs, the new instrument, known as the M-76-C, enables a gunner to cover a twenty four degree field in his sights and magnifies an object three times, so that a target may be picked out more than a mile away. The telescope is thirty inches long and may be trained constantly on the target in spite of bumps over rough territory. According to its designers, the instrument represents a brand new approach to the optical science problem of getting "flat field," or uniform definition over the entire field, as viewed through the device. Army Ordnance is said to be highly pleased with the performance of the M-76-C.

Bausch dies Edward Bausch, chairman of the board of the Bausch & Lomb Optical Company, Rochester, N. Y., died July 30 at his home in that city. Mr. Bausch built his first microscope at the age of eighteen and later began to work with his father's company in the manufacture of microscopes. He held many patents on optical equipment and was engaged in recent years in the expansion of his company to meet increased wartime demands.

A. F. Sulzer dead

Albert F. Sulzer, vicepresident and general manager of Eastman Kodak Company, died early in August at Rochester, N. Y., after a long illness. Mr. Sulzer, sixty five years old at the time of his death, was a native of Chicago, educated at Purdue University and Massachusetts Institute of Technology. He joined the Kodak staff in 1901 as an assistant chemist and rose steadily in responsibility and position. He was successively superintendent of Eastman's chemical plant, general superintendent of film manufacture, general manager of Kodak Park, assistant general manager of the entire company, vicepresident and general manager. His whole professional life was spent with the one company. A man of great personal charm, dignity and understanding, he was not only a fine executive but also a leading citizen of his community, where he served in many business and civic capacities.

The late A. F. Sulzer, Kodak vicepresident and general manager

Gutlohn film series

A complete course in "match stick" cartooning is offered in a series of six instructional films by Walter O. Gutlohn, Inc., 25 West 45th Street, New York 19, N. Y. The "one reelers" were produced by the Gutlohn organization and are based on the visual method originated by Gene Byrnes, creator of "Reg'lar Fellers." Fred Cooper, former *Life* art editor, did the drawings and made the commentary. Study guides are available with the films, which can be had in 16mm. silent or sound, or in film strips. Further information may be obtained through the Gutlohn office or its branches.

New owners

Stephen J. Torma and Mrs. M. Purcell Wood Steer have purchased one of New York City's oldest and best known photographic and cine stores with their recent acquisition of Gillette Camera Supplies, Inc., at Park Avenue and Forty first Street. "Steve" and "Miss Wood," as the new proprietors have long been known in their years of association with Gillette's, have grown up in the amateur movie business and have learned its retail end thoroughly. This ownership change is the second in the history of a concern founded nearly a quarter century ago by L. W. Gillette and continued by J. E. Kittrell until Mr. Torma and Mrs. Steer took it over.

Lens cleaner

The Bell & Howell Company, 1801 Larchmont Avenue, Chicago, has announced the development of a new lens cleaning fluid called Opti-kleen, said to be the answer to the problem of properly cleaning surface coated glass. Surface coating, a reflection reducing process, was introduced as a wartime necessity, and Opti-kleen was especially designed to provide a superior cleaner, to equal the superiority of surface coated lenses. No solids are contained in the solution, so that no residue from the cleaning fluid can be left on the surface of the glass.

Commonwealth releases

A new series of five feature length films is now available for distribution through Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. They are: *Jacaré* featuring Frank Buck in the wilds of the Amazon jungle; *Song of Freedom*, starring Paul Robeson; *Follies Girl*, a musical extravaganza with Wendy Barrie and radio's famous bands; *That Uncertain Feeling*, one of Ernst Lubitsch's best comedies, with Merle Oberon and Melvyn Douglas; and *Trail of the Royal Mounted*, a serial in ten episodes concerning the Canadian Mounted Police. Further information and prices for these releases may be had by communicating with Commonwealth.

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A modern musical romance interwoven with the story of Franz Schubert and featuring 9 Schubert songs and melodies. Alan Curtis, Ilona Massey, Binnie Barnes, Billy Gilbert and Albert Basserman are featured in this late Hollywood major company production. Running time 84 min. On long lease for release in September.

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Sept. 44

Amateur clubs

[Continued from page 357]

Movie Makers Club, in Wisconsin. Serving with him will be Eldon Voelz, first vicepresident and program chairman; Emery S. McNeil, ACL, retiring chief and second vicepresident; Ray Kronsnoble, ACL, secretary; Arline Yonk, treasurer. The club has been recessed during July and August.

Seen at Syracuse The premier discussion and demonstration of 16mm. Ansco Color in Syracuse, N. Y., was presented at a late meeting of the Syracuse Movie Makers Association, according to Lyle Conway, corresponding secretary. Willard J. Smith, of the home club, and Ralph Ruger, of Binghamton, collaborated on the presentation. Other films seen at Syracuse gatherings are *Life and Death of USS Hornet*, *The Case of the Tremendous Trifle* and *Invasion of Normandy*, official government releases; *Home Movies* and *Baseball Outing* by Paul Hyland; *Hope vs. Crosby Golf Match*, by Donald Stevens, of the Long Beach (Calif.) Cinema Club. Members of the Syracuse group have been busy producing short record films of local families, to be sent overseas to their men in service.

Albany installs Nearly fifty members and guests of the Amateur Motion Picture Society of Albany, ACL, gathered in the New York State capital for the group's late annual banquet and installation of officers. These were Arthur Kemnitzer, ACL, president; Charles Creamer, vicepresident; William Wright, treasurer; Josephine Johnston, secretary. Frank Mantica served as chairman of the banquet committee, assisted by Helen Smith, Jeanette Gates, ACL, Arthur O'Keefe and Miss Johnston.

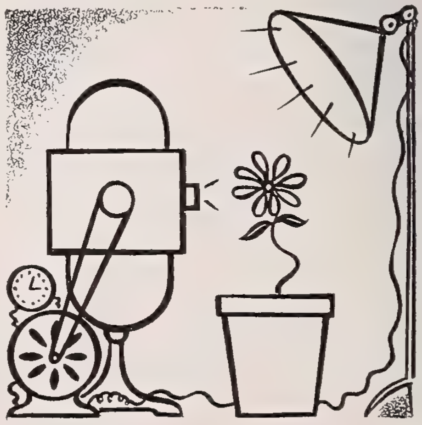
Racine chooses Members of the Ra-Cine Club, ACL, in Wisconsin, have elected unanimously the following officers for the 1944-45 club season: Marjorie Williams, president; Percy Dawson, ACL, vicepresident; Dorothy Wardell, secretary; Ella Petersen, treasurer. Jerome Meldgaard will serve with them on the board of directors. Club contest films seen at late meetings include *Hunting*, by Mr. Meldgaard; *Christmas*, by Mrs. Jerome Meldgaard; *Ball Game*, by Herold Andersen, ACL; *Leaves and Blossoms*, by W. G. Marshall, ACL.

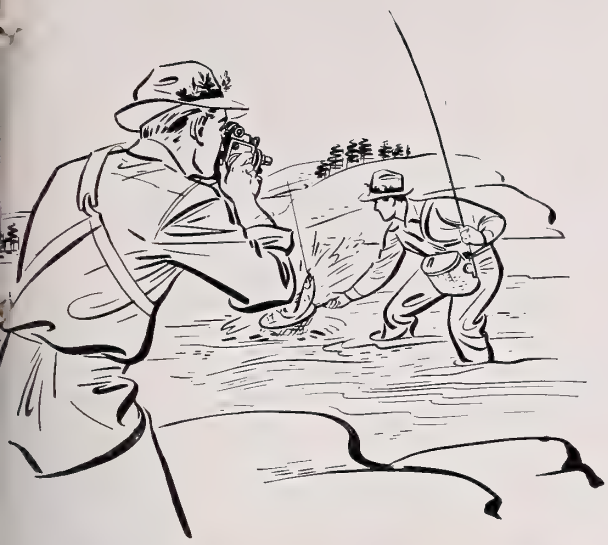
Club in Montreal? Amateur movie makers in the vicinity of Montreal, P. Q., interested in aiding with the formation of a local cine club are invited to get in touch with Cyril Seymour, ACL, 528 Bennett Avenue, in that Canadian city. Mr. Seymour may be reached by telephone at Clairval 5477.

For Schenectady New officers for the club season 1944-1945 have been elected and announced by the Schenectady (N. Y.) Photographic Society, ACL, as follows: Lauren W. Murray, president; Warren A. Ford, vicepresident; John L. Erbacher, recording secretary; Henry MacMullen, ACL, corresponding secretary; Burage E. Stiles, treasurer; W. R. King, purchasing agent; Frank H. Eastman, jr., and Arthur A. Merrill, directors.

San Francisco sees *Russian Easter*, 1942 Maxim Award winner by George W. Serebrykoff, ACL, of New York City, was the feature at a late meeting of the Cinema Club of San Francisco. The film was distributed from the ACL Club Library. Other items on CCSF programs have been a presentation of Kodachrome slides, by Gladys Broderson, and screenings of *Kicking Horse Trail*, *Waterwheel Falls on the Tuolumne* and *Boulder Dam*, by Edward Sargeant, ACL; *Arizona Holiday*, by Louis M. Perrin, ACL, and members' films from the recent outing.

Sound at Salt Lake Sound Kodachrome motion pictures from the Coordinator of Inter-American Affairs—many of them based on original footage by Ralph E. Gray, FACL—have been seen at late meetings of the Utah Cine Arts Club, ACL, in Salt Lake City. *Moon Over Sun Valley*, produced by Vincent Hunter, ACL, for the Union Pacific Railroad, rounded out this phase of the programs. Members' films also presented include *The Armchair Farmer*, by Elmo Lund; *Texas to Utah*, by Norman Shultz, ACL; *The Birthday of a King*, by Peter Larsen; *My Trip Through McKinley Ward*, by Martin Strom; *Dog Daze*, by George Brignand; *Four Gallon Vacation*, by Keith Walker; *Once Upon A Midnight Dreary*, by Mr. Larsen.





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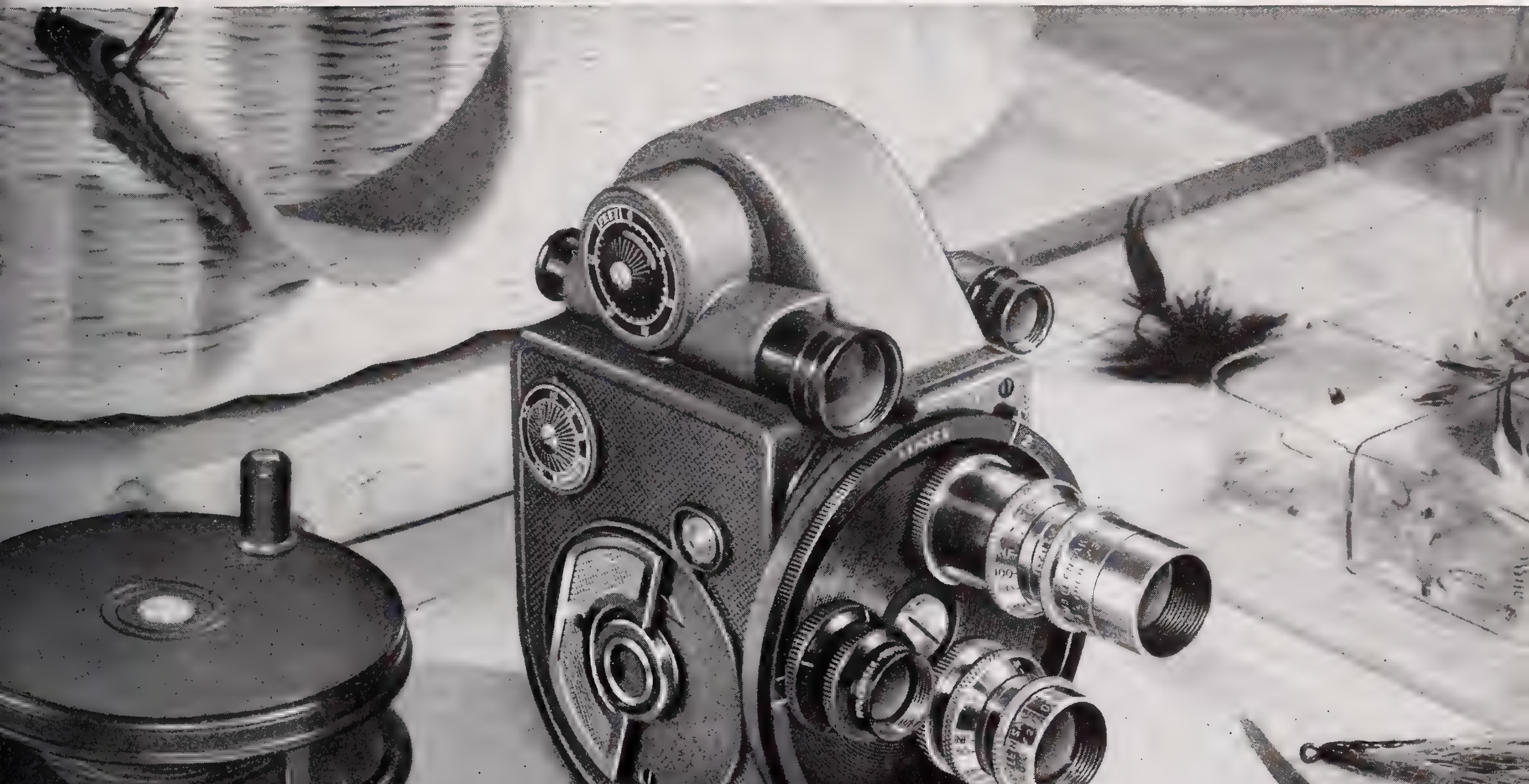

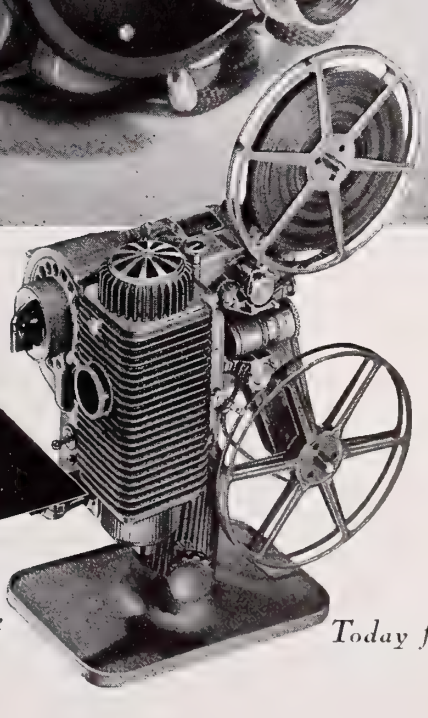

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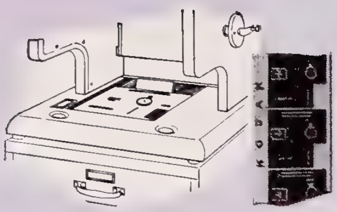

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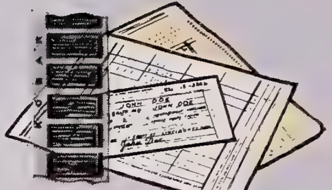

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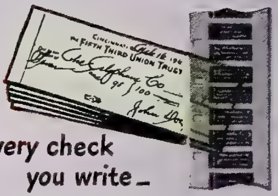

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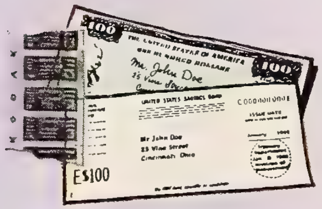

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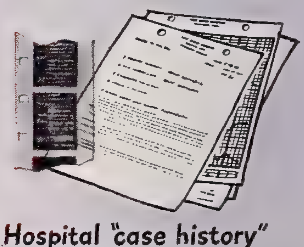

Your Hospital "case history"
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Kodak's Recordak System safeguards the vital records of everyone's life

TAKE a nation of 135,000,000. Millions of them writing checks every day. Millions with insurance policies. Millions buying War Bonds, carrying Social Security, and being counted in the Census . . .

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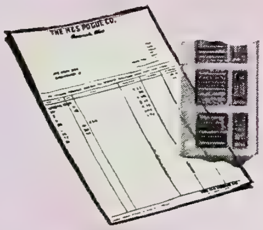

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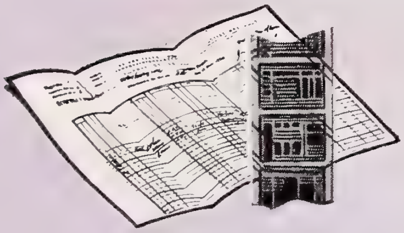

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

NORTH WESTERN
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OVERLAND

OCTOBER, 1944

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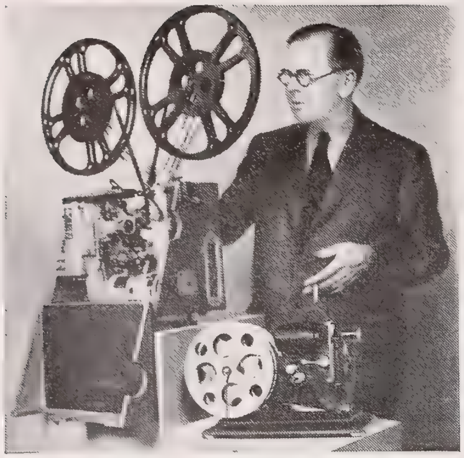

The finest and the first in 16mm projectors, with their designer, Alexander F. Victor, whose inventions and improvements over the past 21 years have bridged the gap between the first Victor Ciné Projector (right) and the new Victor Animatophone (left).

International Relations: "After the war we have all got to learn to live together . . . we can't all travel around the world to learn to understand each other . . . we can do it through 16mm film better than any other way," said C. R. Reagan, director, non-theatrical division, Bureau of Motion Pictures, Office of War Information.

Better Education: "This medium of communication makes possible . . . to bring the truth to millions upon whom depends the realization of our democratic goals," declared Dr. Clyde V Arnspiger, vice president of Encyclopedia Britannica Films, Inc.

16mm BECOMES OF AGE

21 years old August 12, 1944; Born August 12, 1923

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A. F. VICTOR

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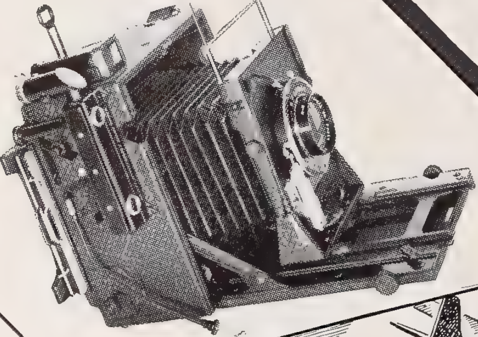

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MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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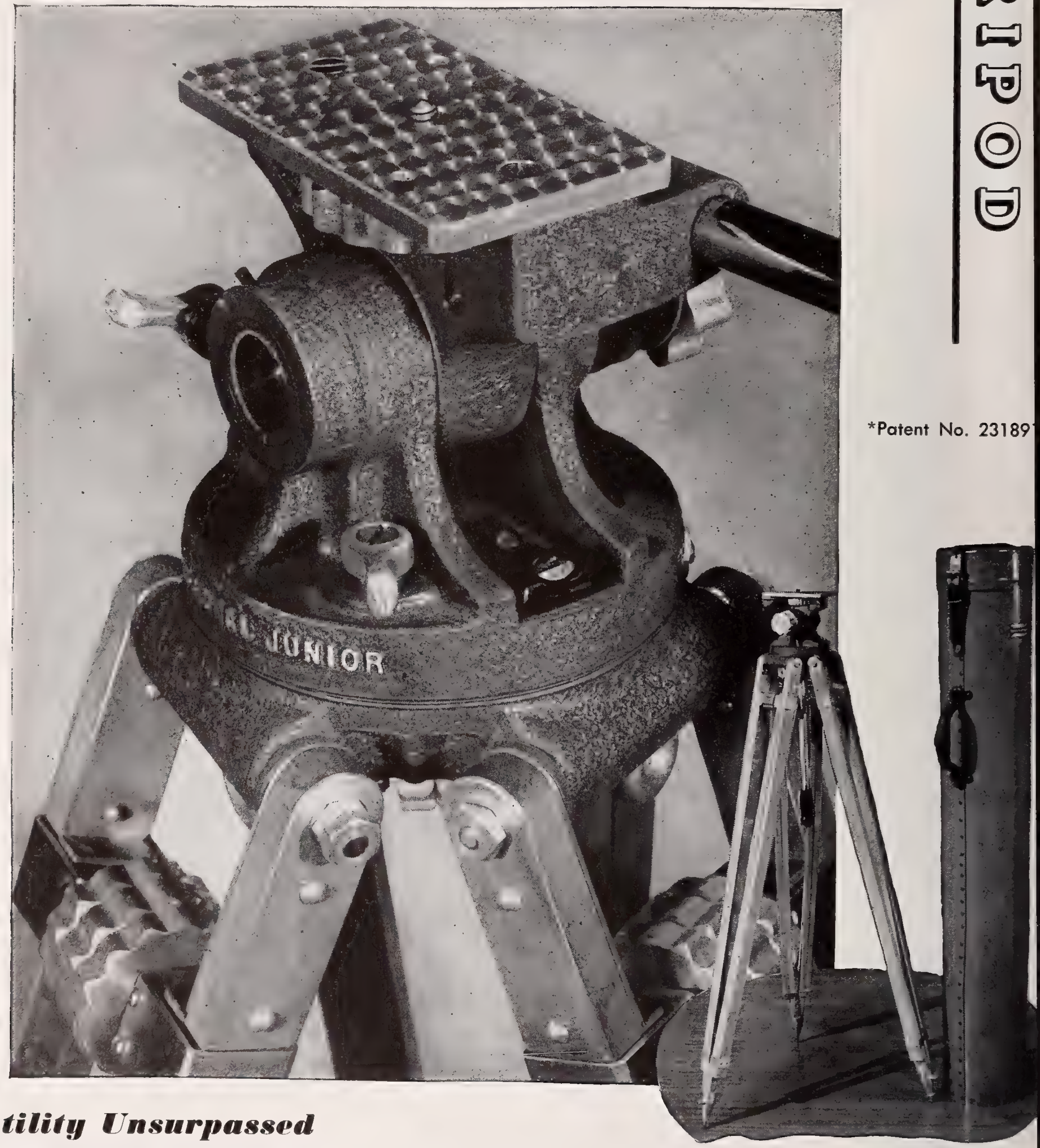

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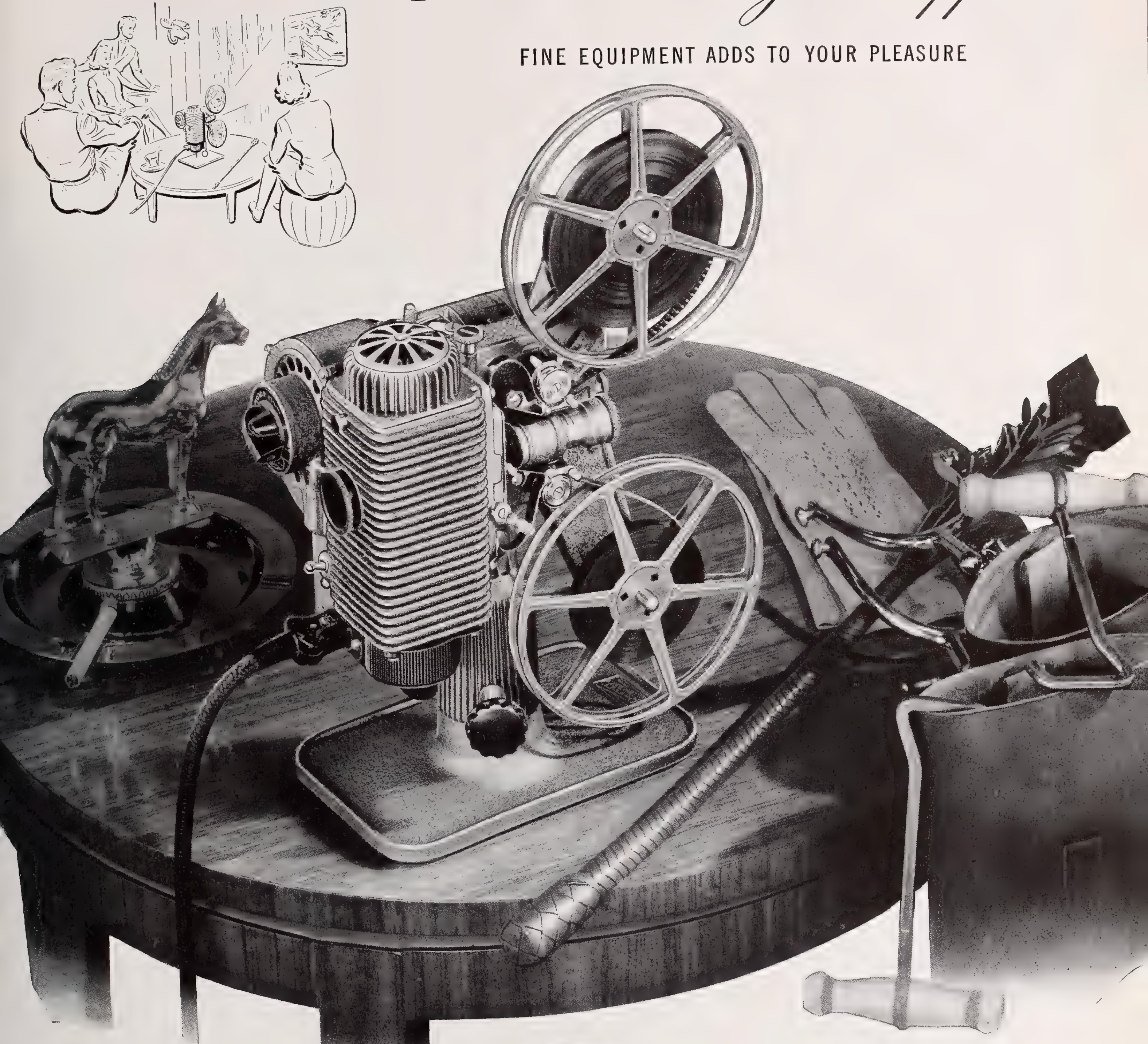

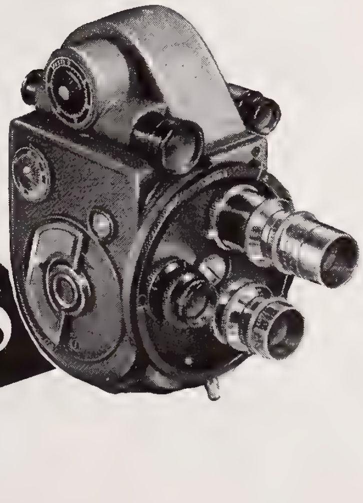

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WASHINGTON FILM NEWS

WILLIAM M. NELSON

PLANNING FOR PEACE

Activity and opinion in Washington these days give the definite and unmistakable impression that the war is just about over. The town is alive with speculations, rumors, whispered confidences and even a few bona fide reports. Postwar plans of government agencies would, if stacked in a pile, loom large enough to bring ecstacy to the heart of any erstwhile salvage campaigner. While little is emerging crystal clear, we can give some indication of the events that have started the postwar avalanche.

Chiefly responsible for the assorted administrative tempests taking place was the WPB announcement, early in September, that war production would be cut back forty percent after the defeat of Germany. (As we write this, Germany's complete capitulation is not yet a fact, but it appears to be not unlikely by the time this column sees print.) As the announcement of the proposed return to civilian production was made, belabored industry representatives, some of whom have grown gray and wan in the process of chasing industrial will o' the wisps through the labyrinthal corridors of government, relaxed their clamor for priorities and quota increases and began to worry about how soon they could convert their plants to produce alarm clocks, baby carriages and metal Ouija boards again. Some, for whom the WPB announcement was the last straw piled on an already exasperating load, retired wide eyed and bewildered to the nearest bar and sought solace from Brother Barleycorn while they vainly attempted to "think things over." But, with rumors of follow ups to the WPB pronouncement being manufactured faster than they could be repeated, thinking was a difficult process.

To add fuel to the flames, OWI Director Elmer Davis unloaded a statement to the press that the OWI would close up "the day after the war ends." This statement did much to add to the general confusion by kicking the bottom out of OWI employee morale and starting a job scramble by OWI employees that was just the sort of thing that an OWI movie trailer released by the industry a few weeks before was trying to avoid. This trailer, which got the usual War Activities Committee distribution to all theatres, featured Ida Lupino exhorting war workers to stay on the job, just as the boys at the front were staying on the job. Maybe Miss Lupino should have had a private talk with Mr. Davis in addition to making the trailer.

MOVIE OUTLOOK

Just where this postwar avalanche leaves government movies cannot definitely be determined at the moment. There is too much speculation, and too little fact, to tell. OWI "shorts" are scheduled for production and release well into 1945, and, at this writing, the schedule has not been altered. OWI's excellent program of 16mm. films, distributed through a few hundred private distributors, is also planned well in advance; it might well be curtailed overnight if Mr. Davis's pronouncement is to be taken literally. Of these things, we should know more next month.

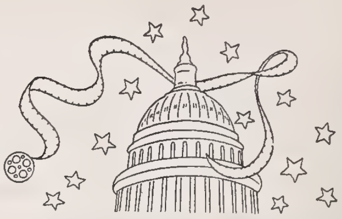
Where movies will be after Germany's defeat is a question that is seriously being pondered by theatrical motion picture producers and distributors. Here, too, on the industry front, the picture is contradictory and confusing. For example, one of the last things Donald Nelson did before leaving on his "mission" to China was to grant motion picture equipment manufacturers permission to apply for materials necessary to the increased manufacture of 35mm. projectors and related equipment. Indications were that manufacturers who could present a good case would receive labor and materials to do the job. But producers who could derive some solace from, and try to read a trend into, this development, were baffled by the announcement, issued simultaneously by the WPB, that the negative film stock situation was so serious that Army and Navy quotas were being cut. Lincoln Burrows, WPB chief who made this announcement, said significantly at the same time, that he did not know what the negative stock situation for industry would be until the Army disclosed its "post Germany" plans.

We mention these developments as being of interest because manufacture of 16mm. equipment and the availability of 16mm. film are dependent upon, and will very likely follow, the same trend as the theatrical size products.

16MM. THEATRES?

We've just come upon two reports that indicate, reliably, that a chain of 16mm. theatres in South America will be developed by United States manufacturing interests as soon as the war is over.

That this development is important and that its potentialities are limitless are almost obvious facts. Expressed many times in this column has been the opinion that, after the job 16mm. movies have done in entertainment and training in the present war, it would be difficult for them to resume their purely "amateur" status. Current indications are that the contemplated South American theatres will show theatrical features (not necessarily produced by Hollywood, incidentally, for many Spanish speaking countries have sizable production operations) reduced to 16mm. size. We venture to predict, however, that as soon as any number of South American 16mm. theatres become a reality, there will be a 16mm. made product thrust upon them from individual production sources outside Hollywood.



MISCELLANY

OWI has "okayed" film for the campaign movie efforts of both the Republican and Democratic parties.

* * *

Saludos Amigos, the Disney picture reported at length in this column in May, 1943, and which has already been released with French, Italian, Portuguese, Spanish and Swedish sound tracks, is currently being readied in the German language. It will be followed by a Teutonic version of *Fantasia* for the postwar European market.

* * *

A new 35mm. projection lens, known as the Orthoscope, was developed recently and is already in use in some theatres. Advantages of the new lens are more even distribution of light over the area of the screen, elimination of the "hot spot" in the center of the screen, improved color projection, increased depth of focus on long shot scenes.

* * *

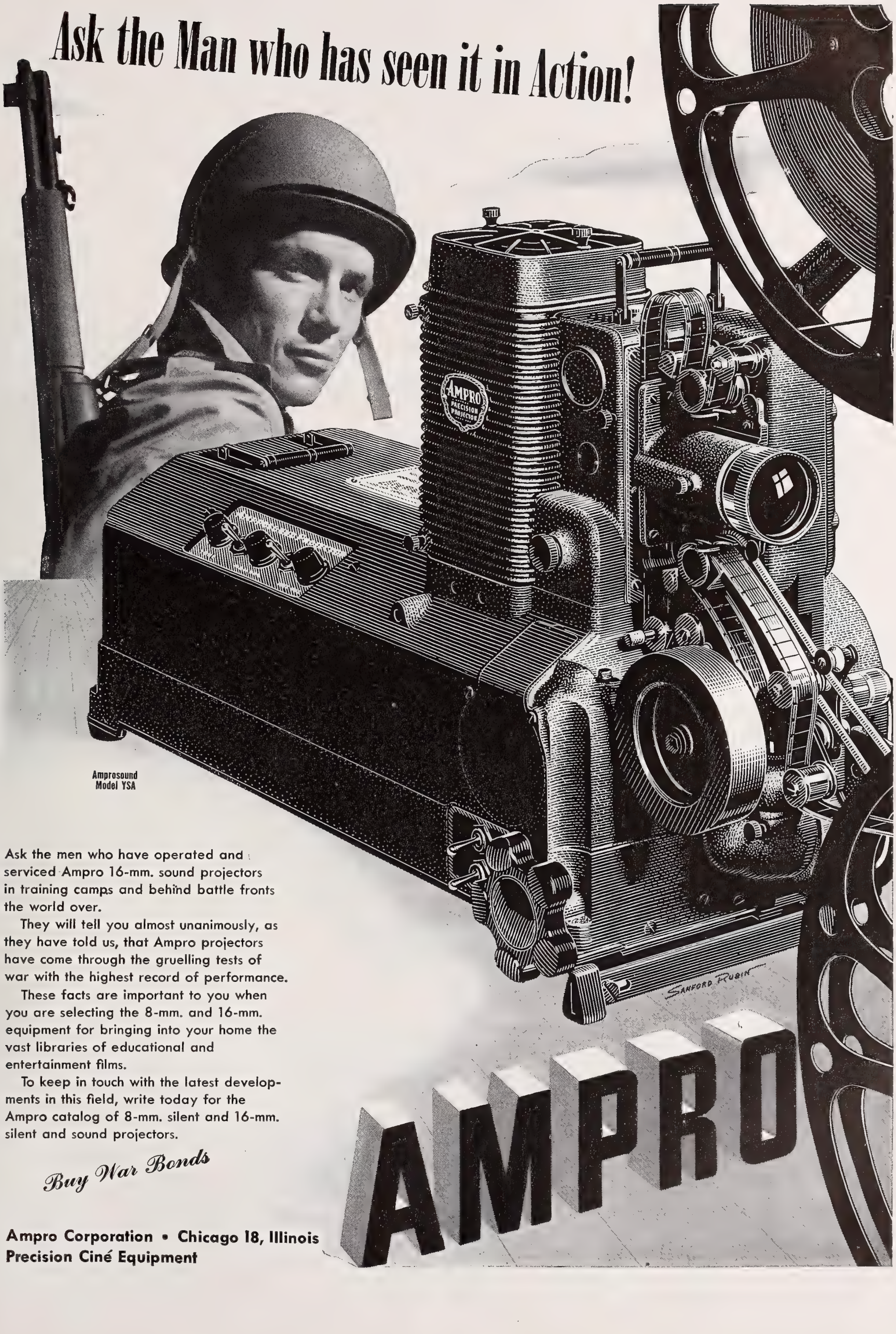
With lagging interest in war pictures and pictures with a war background, Hollywood is preparing a series of "super Westerns" as one answer to box office postwar tastes. Most of the pictures will feature top stars and will be shot in Technicolor.

* * *

The General Electric Corporation has filed application with the FCC for a series of experimental television relay stations between Washington, New York and Schenectady. Stations contemplated

[Continued on page 402]

Ask the Man who has seen it in Action!



Ask the men who have operated and serviced Ampro 16-mm. sound projectors in training camps and behind battle fronts the world over.

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BUY WAR BONDS AND HOLD THEM

Closeups—What filmers are doing

Our peripatetic vicepresident, John V. Hansen, FACL, and his wife, Anne, discovered this summer what we could have told them all along—that it's a lot easier sleeping in a big "noisy" city than it is in the alleged quiet of the country. They had journeyed to the extreme west end of Grand Canyon National Park for a couple of days' shooting around the Havasupai Indian Reservation. Travel, on this safari, would have shocked even the Office of Defense Transportation by its simplicity—horse and mule back. Sleeping arrangements were strictly "in the bag," if you know what we mean.

The first night, passed on the floor of the canyon, went by without incident. But on the second evening the Hansens found themselves in the little Indian village near the reservation. The front porch of the local school house seemed to offer the best site for their sleeping bags, and, wearied by a long day in the saddle, they turned in early. It was there that the cacophony of the country caught up with them. From the first light of the full moon until well after midnight, the town's legion of mangy dogs howled in melancholy discord. There was then a brief period of quiet, until—several hours prematurely—the village barnyards heralded the new day. . . . Mr. Hansen's only comment was a devout hope that his resulting Indian studies will be worth the cost.

Just about when all this was going on, we received a letter from Toronto, Ont., indicating that *Denmark In Color*, Mr. Hansen's earliest full length lecture film, is still in demand. Our correspondent was Erik Lutken, ACL, now a seaman in the Royal Canadian Navy, who had seen this picture, he stated, "just before my escape from Denmark in 1941." His current hope is to arrange a series of screenings for the considerable Danish colony now in Canada. We shall try to report on this project further, if it comes to successful fruition.

Speaking of Canada reminds us to tell you that our good friend, T. J. Courtney, ACL, of Halifax, N. S., is still turning out his sensitive studies of life in his native Province—even though the war has prevented our seeing the results. His latest is *Spring Fever*, a 16 mm. Kodachrome record of trout fishing (and allied attractions), handled in a smooth "dawn to dusk" continuity. Mr. Courtney will be remembered by veteran competitors in the Ten Best contest as a consistent place winner, with *Riches From The Sea*, in 1938, and with *Royal Visit To Halifax*, in 1939, when the war then prevented further entries.

General Dwight D. Eisenhower, although not quite a full fledged member of the personal filming fraternity, *has* been reported by the Associated Press as now using a still camera which employs 16mm. film. Scarcely larger than a cigarette lighter, the little gimmick was manufactured in Czechoslovakia, has shutter speeds up to 1/1000th of a second and was widely used by German intelligence agents—from whom, we trust, the Allies captured it. Now, maybe after the war . . .

Sergeant Albert E. Roser, ACL, is not making any movies these days either (probably his only similarity to the Allied Supreme Commander), but he is sure riding our mutual hobby hard on paper. From somewhere in the Admiralty Islands, Sergeant Roser recently sent us for comment a complete plan of a cellar theatre he expects to build into his home after the war. Just to give you an idea, here are some of the basic features already down in black and white: a sixteen by thirty two foot auditorium, air conditioned and with fluorescent lighting; theatre type seats to accommodate forty guests (and removable for dancing, if desirable); a draw curtain masking the eight foot screen and controlled by electricity from the projection booth; two fifteen inch coaxial high fidelity speakers, of the "tweeter-woofer" type ranging from fifty to 12,000 cycles a second; a separate projection booth, faced with thirty six by seventy two inches of plate glass and equipped with twin 16mm. sound projectors, twin 8mm. silent projectors, a 35mm. slide projector and a complete dual turntable installation. . . . We have already written Sergeant Roser such technical comments as seemed necessary. We feel impelled to add here, however, that with such as he in our Pacific forces, Hirohito & Co. might just as well close up shop.

D Day ("D" for deadline) for submissions in the Ten Best contest of 1944 will be Monday, October 16, giving you one more day than usual to whip those summer films into final form. The lock goes on League headquarters at 5:00 p. m. sharp, and remember that your entries must be *in our hands*, not simply in the mails, on or before that hour. . . . Here's looking at you!

RECONVERSION

As THE countries of the world face the problem of reconversion from war effort and as plans are made for shifting production from wartime to peacetime demands, we personal filmers find that we have our own reconversion problem.

This problem is not so much one of turning our filming activities from war ends to normal peaceful enterprises, although some of us have been war filmers. Our task is more one of reconstructing a mental attitude of plenty—plenty of film, plenty of equipment, plenty of services and plenty of time. Since life changes as it goes on, we shall not find ourselves merely returning to the ways of the Nineteen Thirties. We have learned something in this period of war shortage.

First of all, we have learned that an unlimited amount of film does not make of itself a fine movie and that, with very little film, pictures of high quality can be turned out. We know from experience that a movie project must be carefully planned, in advance of shooting, if a little film is to go a long way. When film is again abundant, we ought to retain the advantages of planning—which we have reaped from enforced film rationing—even if we need not plan in order to make film go farther.

We have learned, too, that the possession of every new thing offered is not essential for good shooting. We have gone for a long time without these novelties and we have made fine films without them. We shall be better buyers in future. We have stored up a wide variety of real needs and we know what it is that we need. We can depend upon the industry that supplies the tools of movie making to meet our desires. We shall be more cooperative with that industry by focusing our wishes more accurately. The man who made do with limited equipment and who has discovered that he can make do with it is the man who will be a better customer for offerings that are genuinely serviceable, not merely novel and attractive.

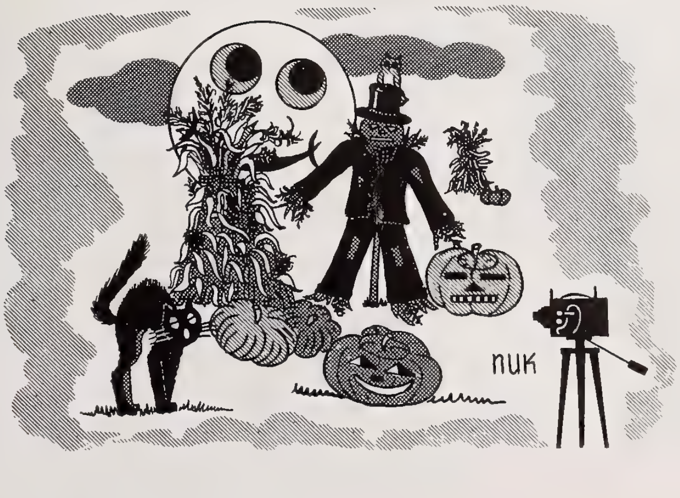
The manpower shortage of wartime has taught us that there are many things that we can do ourselves. The result of this lesson is that many of us have added the joy of hobby building to that of movie making. We shall in future be less demanding of superfluous services. Also we shall be more appreciative of good service when we get it. The shortage of time—which is another part of the manpower lack—has shown us how to plan our work better and to make minutes bring more results. We should, therefore, be more expert craftsmen in our avocation.

Our reconversion will, in reality, be an application of these valuable lessons that the war has taught us. Our peacetime filming should be all the better for what we have learned. Necessity is the mother of many good things besides invention. It develops alertness, intelligence and the will to work. Every avocation, as well as every vocation, needs these capacities. It brings more happiness if we take it seriously and if we put our best into it. Movies have moved during the war, and we have moved with them. There is every reason to believe that both they and we have moved forward to better things.

ACL

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*



Hiram Percy Maxim, Founder

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Land and Live

Royal Canadian Air Force's "Survival" trains in wilderness ways

EARL CLARK

THE first thoughts of a flyer who has just made an emergency landing are probably concerned with relief that he has come safely to earth. Almost immediately afterward, there arises the grim problem of how to survive, if he has landed in some desolate spot.

To this problem, the most recent film of the Royal Canadian Air Force, *Survival*, is addressed. In a foreword, the RCAF puts it succinctly: "Only the fit survive." To train its members in the fitness that will insure survival, the Air Force turned to Associated Screen Studios, of Montreal. That company made the 16mm. Kodachrome film, which runs for one hour, and my camera and I were a part of the making. The movie enables air crews to benefit from the experience of men who have lived through crash landings and to learn the novel difficulties of an enforced existence in the wilderness, where the smallest things may mean the difference between life and death.

In the nine months of production, three separate air crews were employed, approximately 60,000 air miles were flown, two unscheduled forced landings were precipitated and Air Force personnel ground, air and marine, helped to portray realistically the problems of a ditching at sea and a crash landing in the summer and winter.

The mishaps in the filming were as varied as they were unexpected. During the flight of a filming plane and an Anson aircraft around rugged Mont Tremblant, the pilot of the first was asked by the cameraman to fly below the Anson for an upward angle shot. Unknown to the busy cameraman, the two aircraft had delayed overlong during the previous shooting and were climbing steeply ten feet above the trees to get out of a tight valley pocket. The situation was critical.

The cameraman repeated his request for the pilot to get under the Anson. The pilot risked a quick look below at the other plane struggling to stay above the trees. His reply was clear, concise and thoroughbred Air Force. "Hey, brother, just what the hell do you think I'm flying? A submarine!"

The problem of sunlight for exterior Kodachrome reached its peak at Cape Breton Island. Surrounded on three sides by the Atlantic, the island gets the bad weather, kicked back from the ocean. In the officially recorded eighteen hours of November sunlight, 2000 feet of film had to be exposed.

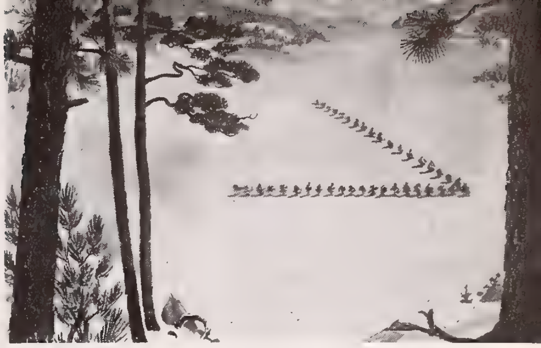
On one occasion after ten days of waiting, the RCAF meteorological section promised positive sunlight. The movie crash boat put out to sea, two aircraft were readied and the Navy sent out their collaborating craft. For five hours thirty two persons and precious equipment stood by.

At midday, the meteorological section reported that all of New Brunswick was clear and that it was clear in Halifax, 200 miles away. The high pressure area extended over one half of Canada to Winnipeg, but, in Cape Breton, there was no sun!

The maintenance of continuity in portraying the varied problems of food, clothing, shelter and medical attention entailed filming and editing difficulties. The chief of these trials was the selection of a location that would retain a consistent appearance throughout the filming period. Aircraft and personnel are in a constant state of flux, crash boats are subject to emergencies, paint alters buildings and an overnight wind can change a fall setting unbelievably.

• Left, the cast and dog team on the peak of Mont Tremblant; center, author at right discusses scene to be filmed; right, filming snared rabbit which becomes emergency ration for flyer in desolate area.

Photographs by Associated Screen News Ltd.



• Left, actor demonstrating frostbite treatment; center, supposedly injured airman is filmed after presumed crash landing; right, diagram used in film to show how signs to rescuers may be made.

For this reason the 3100 foot summit of Mont Tremblant was chosen for the lengthy winter sequence. As long as the local residents could remember, Tremblant had retained its formidable winter crust until late spring. The average summit temperature of twenty below zero and the perpetual condensation build two foot blankets on the slightest twigs, and snow reaches depths of fifteen feet. But there seems to be an indefinable affiliation between cameramen and trouble.

One half of the winter sequence, with fantastic backgrounds, was "in the can." Then one horrible morning, the crew rose from their sleeping bags to discover themselves in a totally unfamiliar setting. The cold had gone and the trees had lost their frosty coats. It went, they went and we went, until the winter repeated and replaced its damage.

Perfect camera performance in temperatures that reach forty five below zero requires special preparation and operation. If coal oil is used to replace the standard camera lubricant, oil solidification and the resultant gear clogging will be eliminated. Coal oil, however, supplies lit · · lubrication for fast moving parts, and, if considerable filming is to be attempted, seizure may occur. A mixture of one half sperm oil and one half coal oil will permit efficient camera operation for long periods in the cold. The standard lubricant should be replaced immediately, however, upon resuming normal filming activities.

The camera should never be brought into warmth until the day's shooting is completed. The lens and metal working parts will immediately collect hoar frost and excessive moisture, necessitating thorough recleaning. In the field, bare hands should never make camera adjustments. You may lose skin on the metal, and the slight warmth from your hand will even fog the lens. If the lens barrel becomes stiff and difficult to adjust for distance, it should not be forced. The lens may be damaged. It is better to thaw out the barrel, clean the lens, set it at twenty five feet for fixed focus (if it is a one inch lens) and avoid extreme closeups in your filming.

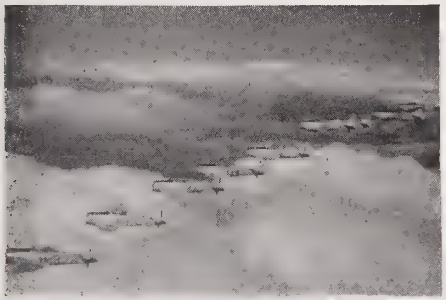
Hard luck seemed to dog filming expeditions. The Lindholme rescue gear was to be dropped from a Ventura aircraft to airmen in a dinghy. For filming purposes, five seventy pound wooden blocks replaced the actual canisters. In ground tests only four blocks would release and drop. Considerable adjustment was made. There could be no film retakes. Hours later, from the rolling deck of a crash boat, the scene was filmed, but the fifth canister did not drop. Unknown to the pilot it still dangled in the bomb bay. Horrible visions haunted the filming party. The heavy block would drop free over Sydney and present some surprised Nova Scotian with a clear view of the sky and a ten foot hole in his cellar. Finally, it dropped into the sea.

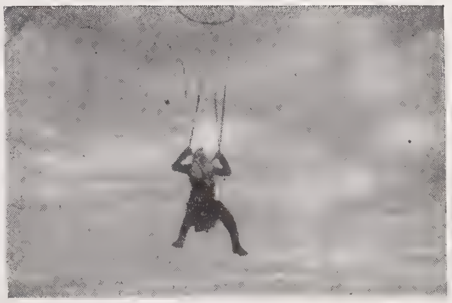
When the complete film was finally shot, the pressure relaxed. As they entrained for Montreal, heavily ladened with snowshoes, packs and beards, the crew breathed easier. "At last! No more snow water, no more spruce beds and no more retakes. Civilization! Real food—and girl friends. Happy days, our troubles are over!" You guessed it. The train jumped the rails and our heroes were last seen forlornly "pack horsing" their equipment down the tracks.

[Continued on page 402]

• Frame reproductions from *Survival*, showing flyers in formation, an emergency descent and how crew members use life rafts to keep afloat on water until rescued.

16mm. scenes by Earl Clark





MOVIE CLUB EXPANSION

When more members are needed, there are ways to get them

LEO J. HEFFERNAN, FACL, President, Metropolitan Motion Picture Club of New York City

IN the early fall of 1942, the roster of our Metropolitan Motion Picture Club, in New York City, had dropped from eighty to fifty members. As you read this, two years later, that membership total now stands at 145. We are but five members away from our present constitutional limit of 150.

Now, please understand, I do not quote these figures simply to boast of our success. We are proud of it, of course. But we feel sure that other clubs across the country can—in fact, will—do as well. I mention our record rather because Movie Makers has asked me to set down here some of the ways and means by which we kept the MMPC from becoming a casualty of the war. As far as club membership is concerned, the surface has hardly been scratched. Everybody knows that. The question which interests club leaders throughout the country is how a deeper penetration into the ranks of amateur filmers can be brought about. The figures quoted above show, simply, that this can be done.

Photographs by Leo J. Heffernan, FACL

• An unexpected flashlight picture shows directors of Metropolitan Motion Picture Club, of New York City, amused at film previewed for Gala Night.

• Metropolitan Motion Picture Club judges making entries between reels of contest entries in New York City.

It would be foolish to say that a large increase in membership could be brought about by ordinary means. Certainly this particular one was the result of work and determination on the part of the membership committee, backed up wholeheartedly by aggressive action and farsighted planning from the directors of the club.

I started the ball rolling simply by framing the question, "Why, in a great metropolis with literally tens of thousands of amateur movie makers, does MMPC go along with such a small membership roster?" The answer could only be that we had a club whose activities did not attract new members or that no ample publicity was being put out to acquaint prospective members with the advantages of joining our organization. Identification of these problems furnished the key which opened up a whole new vista to MMPC; for it enabled us to think of ourselves as a large club serving an important cross section of the amateur movie making fraternity, rather than in terms of a so called "exclusive" club. Let me say here that I have no quarrel with "exclusive" clubs if there is some point to their being exclusive. There was definitely no point in our being that way.

Our first step was to enlist the sympathies of the writers who covered photographic news for their papers and magazines. Every one of these h always been willing to assist us, and had done so on numerous occasions, but now we determined that we would give them something to write about. We called their attention to the fact that some of our members were being drawn into the armed services and would have to be replaced by new members if the club were to survive. The appeal was carried in all the papers and in the columns of Movie Makers and other magazines, and it attracted wide attention. We supplemented it by circulars hung in fifty or more photographic stores. At regular intervals, all publications were advised of the progress of our membership campaign.

When this news lost its savor, we announced that the campaign would end on a certain day—and this was a story in itself, for the release also told how we planned to make a movie of all the members who had joined during the campaign, the lighting and camera work to be done by well known movie amateurs on the meeting night which would mark the end of the campaign. This device had great appeal, and it also turned out to be most enjoyable, for everybody "pitched in" and helped by handling the lights and furniture during the filming. There is no reason why any movie club, large or small, could not do this same thing as a novel culmination to a membership campaign. While it will not induce members to join, it is an appropriate and quite inexpensive program to arrange.

It can be seen that our first step was to *create* news—to think of things for the club to do which would be interesting to the readers of newspapers and magazines. We planned our screen program for meeting nights in such a way that the pictures would have general appeal, and not be limited in interest to our members alone. To all intents and purposes, we in-

[Continued on page 402]

FILMING A FINE CRAFT

A movie of violin making is enlivened by baseball game

HAROLD BERK, ACL

OF ALL musical instruments, the violin is, to my mind, the most interesting. Its beautiful shape has not been improved since the Seventeenth Century; it is so small and light, so easily carried, and yet it can fill the largest concert hall with its beautiful vibrations. This interest in violins led me to plan a movie about the ancient craft of making them.

A book about violin making gave the basic information. Then we met George Heinl, a Toronto violin maker (and such craftsmen as he are very rare today). After a lengthy discussion, we convinced him that a picture of his art should be made and that he was the man we needed. From Mr. Heinl we learned many of the details of his craft and then we proceeded to write our script, which was prepared in considerable detail. When the script was completed it seemed to be interesting enough, but a story was lacking, so we proceeded to add one. We felt that there should be a reason for this particular violin being made whose progress we were to film, and finally we found an idea. Violin making and baseball were to be tied together!

The story in its final form required a number of boys of about ten years, and we collected them from our neighborhood. One day we held a meeting of eighteen boys to choose our hero. He had to play baseball as well as the violin. There was no difficulty in finding a ten year old youngster who could play baseball—but not one boy of our eighteen could play the violin! We pitched upon a young fellow who gave promise of filming well. He had fair hair and a beautiful tan complexion. Mr. Heinl kindly lent us a violin and bow and showed our hero how to hold the violin and to draw the bow across the strings.

The film story which provides the reason for making the violin, whose creation is to be recorded, serves as an introduction, an occasional interlude and a finale for the sequences that show Mr. Heinl at work. Billy is studying the violin, but he is also pitcher on the baseball team of ten year olds.

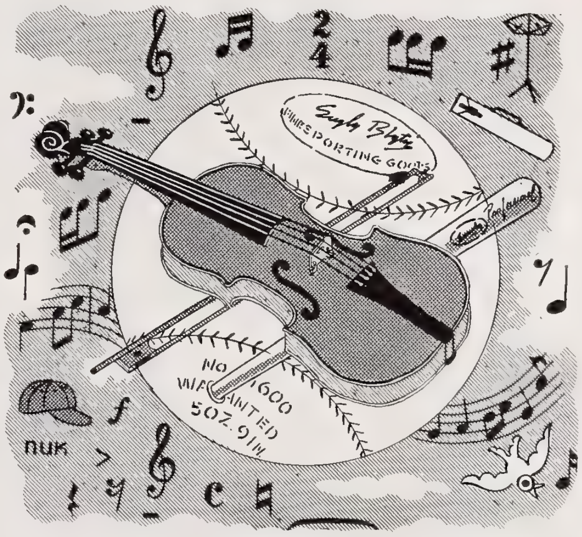
We see him first practicing scales on his instrument, with a half hour to go. The other boys pass the house and lure him away to the ball field, where he gets into a hard fought game. Suddenly his mother appears on the field and summarily orders him home, to complete the half hour of scales. Billy then starts out for his violin lesson, but he is ambushed by the ball players, who run off with his violin in its case, Billy in hot pursuit. The violin is tossed from boy to boy, as Billy tries to recover it. This action brings the group to a road, where the boys fail to notice an oncoming

[Continued on page 404]

• Frame enlargements from *Billy's Violin*, in which Mr. Berk makes a craft record and tells a tale of boy's life, to add interest.

16mm. scenes by Harold Berk, ACL

BILLIE'S VIOLIN



A Camera Built for War

Fairchild instrument makes aerial movies

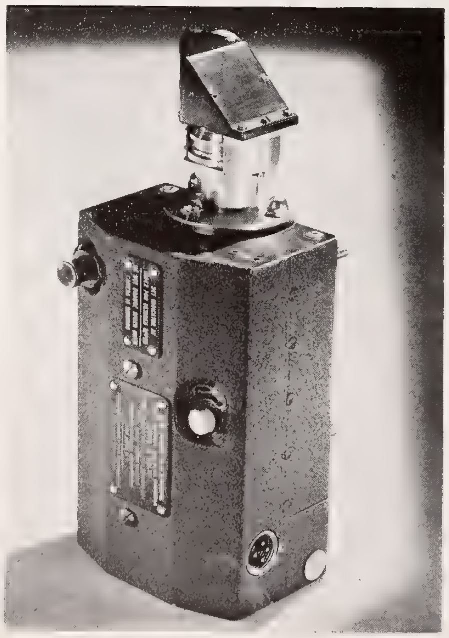
WITH but one known exception, all 16mm. and 8mm. movie cameras specifically designed for non recreational use have been the descendants of the original amateur instruments employing 16mm. and 8mm. film. These, in turn, were the offspring of the 35mm. machines on which theatrical movies, for recreational purposes, are filmed. The one exception is the machine gun movie camera built by the Fairchild Camera and Instrument Corporation of New York. Its antecedents are practical and non recreational from the very beginning. Thus, it traces back, in spirit, to the original Edison instrument which was intended for serious uses, although the course of its actual development is found in the still photographic field.

U.S.A.A.F. Materiel Command Photo

• **The machine gun camera, installed in a fighter plane and synchronized with the plane's machine guns, filming automatically with firing of weapon.**

With a history that goes back to World War One, the gun camera has two purposes: (1) to train, by cinematography, United States fighter pilots and aerial gunners in the fine points of combat; (2) to shoot motion pictures of actual air warfare.

The first machine gun cameras came into use in the middle of the last war, with the British and French. In the first years of that conflict, airplanes were used mainly as observation ships, but it was not long until guns were mounted in Allied planes, to shoot down German observers; thus was born the fighter, or pursuit, plane, and immediately there was need to train gunners. So, a camera was built with which to take still pictures, by aiming it at a target; the films would show how good a gunner the photographer was. This camera used a film of six exposures, divided into twelve frames, and, for better aiming, it was built in semblance of a machine gun.



Fairchild Photo

• **Closeup of the Fairchild Camera & Instrument Corporation's automatic 16mm. camera used in air warfare.**

Until about 1938, the gun camera still looked like a gun. Then, because cameras were mostly mounted in the wings or fuselage of an airplane, and away from the gunner, the old design was dropped and the instrument began to look like an ordinary home movie camera. Today it still does; but is vastly different in construction because of what it has to do.

The modern gun camera, still in the form of a machine gun, was designed in 1932 by Fairchild engineers. The United States Navy had a camera at that time; but, after Fairchild made its entry into the field, at the request of the Brazilian government, the United States Navy, and Army, too, turned to the Fairchild camera. Fairchild constantly improved the device and, in 1938, brought out an instrument much as we know it today, although several innovations have come in the past six years.

The aerial gun camera, built in the Fairchild camera plant at Jamaica, N. Y., weighs three and a half pounds loaded with its fifty feet of 16mm. film, and is 6 by $3\frac{1}{2}$ by $2\frac{1}{2}$ inches in dimension. It cannot be rubberized—because of lack of space — or shock mounted for installation; thus, it has to be extremely rugged; it is built of case hardened steel and other tough materials, to withstand the severe vibrations of air combat. Further, the camera must be operated at temperatures ranging from 165 degrees above zero to 65 degrees below it.

The camera body contains a shutter, a tiny electric motor, a drive mechanism and a reset film footage indicator. It has a 16mm. film magazine, allowing 2,000 exposures, and its speeds vary from sixteen to sixty four frames a second. A thermostatically controlled heating unit is built in, maintaining temperatures during high altitude flight and in frigid climates at 40 to 90 degrees. There is also an overrun device, which keeps the camera running two seconds after the last bullet from the gun is fired, so that the final results can be recorded. The camera is automatic and synchronized with the plane's weapon, filming as the gun is fired.

Designed in peacetime, the gun camera was used like those of the last war

[Continued on page 404]

Filming Anthropoid Antics

Castle movie explores chimpanzee's mind

MOVIE makers who film animals at the zoo, on the farm or even in their own homes find it fairly easy to get good shots and even a story continuity if they exercise imagination and, above all, patience.

In a movie of miscellaneous animal scenes, almost anything a monkey in a cage does is amusing. But, if movie makers interested in animal cinematography and a story continuity for animal films want to hear about problems, mostly funny but sometimes trying, they should talk with John A. Haeseler who specializes in movies featuring a trained chimpanzee. Mr. Haeseler, by the way, became a movie producer of animal pictures quite by accident. He studied anthropology under Professor Ernest A. Hooton, at Harvard University, and his great interest in this subject led him to experiment with cinematography, to produce study movies of apes and chimpanzees for Harvard. He became convinced that the chimpanzee is the brainiest of all the ape family, and he set forth to produce entertainment films, using a chimpanzee as the central figure in his stories.

One of the things that Mr. Haeseler found early in this work, that the amateur movie maker could profitably put to use in attempting more ambitious animal pictures, was that it is very necessary to learn an animal's individual traits and ways of thinking. Beasts are all individuals, and, if they do not really think, they certainly have mental processes that are close to human reasoning.

As for story continuity in an animal film, all producers who have specialized with animals say that the easiest, and often most effective, plan is to work out a very natural objective for the animal and merely to show his progress toward that objective. A simple example has been seen in an amateur movie story of a horse. He is shown in his pasture, occasionally lifting his head to gaze over the fence toward another field. This action indicates that "other pastures are always greener." Everything the horse does appears to come from a thought going through his mind, "How can I get on the other side of that fence?" Finally, after he is shown making several runs toward the fence as if to jump and then changing his mind, he sees a young mare in the adjacent field trotting toward him. She stops and looks at him . . . in an exchange of closeups, of course, one of which caught by accident an amusing, flirtatious look. Then she runs up to and leaps over the fence to join him; whereupon, the camera slowly "panorams," to focus upon a closeup of grass that is particularly lush and green. That is all the story idea, but it was obviously easy to develop and did not even require trained animals.

Movie makers must anticipate an animal and should know that his mental processes will invariably cause him to follow one action with another . . . that for every cause there is an effect. This knowledge is important in trying to get any animal to go through a scene that has been planned, because the filmer will be ready to shoot when the right action takes place. The "actor" may not repeat it until much film has been wasted.

If somebody says, "Animals don't think!"—here is a story told by Mr. Haeseler about "Shorty," his star in Castle Films' new release, *Chimp's Vacation*. He made a great pet of Shorty, and, down in Florida, where most of his movies are made, he frequently allowed the animal to sit at the dinner table with the family. Shorty had his own special chair and his own plate and glass for milk or water, and he was served most of the foods that the family ate, with the exception of meat. All went well until Shorty discovered that dessert came last . . . and he preferred dessert to solid, plain food, just like any youngster. Suddenly he began to refuse to eat, waiting for dessert, just "stalling."

[Continued on page 405]

• Left, we see what happens when a chimpanzee explores a feather pillow at his leisure, to satisfy his curiosity; right, Shorty gives us two guesses—he may be narcissistic or he may just like to be with his girl friends, who appear to take him for granted.

Photographs by Castle Films

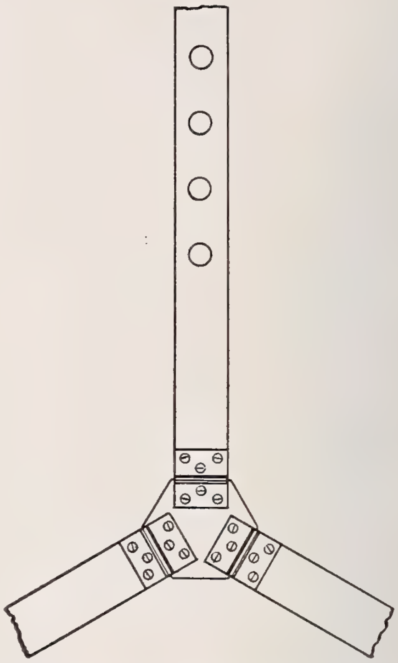
The Clinic

Technical comment and timely topics for the amateur

Unseen screen If you have ever felt that it was clumsy and inefficient to set up your projection screen each time you wished to give a living room show, you may be interested in the solution worked out by A. M. Zinner, ACL. At one end of his long living room stood a pair of windows which, Mr. Zinner noted, his wife had draped with floor length curtains, crossed at the top by a generous valance. A brief inspection showed him that there was plenty of space behind this cross drapery in which to mount a roller screen—if he had a roller screen. This problem was soon solved by the purchase of a light weight spring roller (made for window shades) to which Mr. Zinner attached a width of beaded screen fabric cut to size. A small spring, attached centrally along the bottom edge, hooks into a tiny screw eye set into the floor when the screen is extended. As an added refinement, Mrs. Zinner contributed a washable dust cover, complete with zipper closure, to protect the installation when it is not in use.

Safety first! Many cine amateurs who make their own equipment, writes G. A. Gauld, ACL, from England, must necessarily be competent electricians. Fittings should always be designed with a view to minimizing danger from shock and "shorts" which may readily lead to fire.

Practically all electrical connections are made with a fitting comprising two parts: a socket, with the contacts set within the insulating casing, and a male fitting in which the contact pins are exposed. In all apparatus, these connections should be arranged in such a way as to have the socket fitting on the "live" side. Thus, no matter where a connection is broken, either accidentally or intentionally, there is little danger of shock, even if the line circuit plug is still left in and the switch is still on. If a male type of fitting is fixed on the "live" side, the projecting prongs will be "live" if the connection is broken. These constitute a constant source of danger both to the operator and to other, less experienced members of the party who may make up the audience in the home cinema or be the cameraman's assistants in the studio.



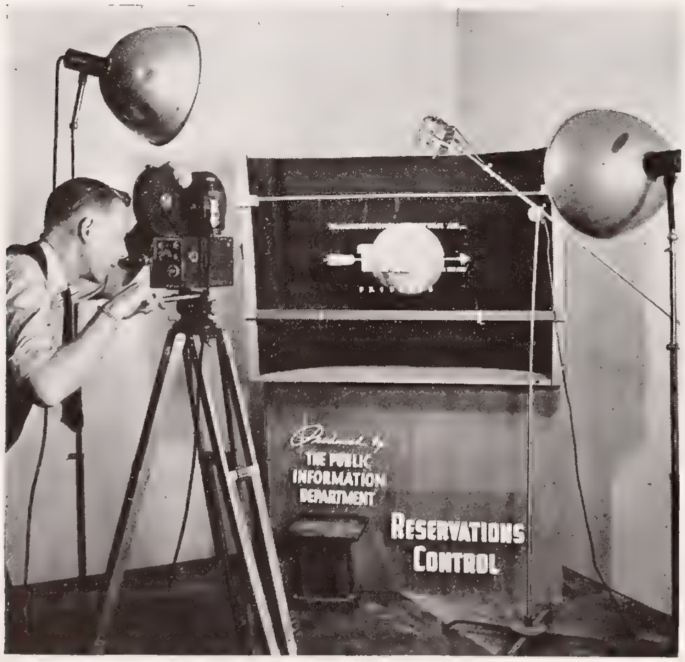
• **Design by G. A. Gauld, ACL, for convenient folding base for tripods that lack rubber tips on legs.**

Cameramen whose tripods lack rubber feet will appreciate another of Mr. Gauld's ideas. It is really an old standby for professionals, but it is repeated here, as it may be new to many readers.

Three strips of wood are so joined together with hinges and a metal plate that they will form a three legged base for the tripod supports. Each strip should be about two and a half feet in length. These are joined in the center by ordinary hinges which are, in turn, fastened either to a wooden block or a metal plate. Toward the outer ends of the wooden strips are several holes, into which the tips of the tripod legs may be placed. These are drilled only half way through the thickness of the wood. The entire device will fold compactly for carrying, and it may be finished with varnish or paint to suit the builder.

• **Device used by Transcontinental and Western Air, Incorporated, to provide mechanical moving title background, to be used in connection with captions painted on glass.**

TWA Airline



Homemade titler From A. W. Edwards, supervisor of training films of Transcontinental and Western Air, Incorporated, comes the photograph on this page which shows the use of a titling device that he has designed. It consists of a wooden frame with a semicircular cardboard backing, or "cyclorama." On this backing is glued cloth of a color suitable for title backgrounds. The globe, shown in the photograph, is attached to a light metal rod which is thrust through a small hole in the cloth and attached to an electric motor, located behind the cardboard backing, which turns the globe. The titles are painted

[Continued on page 409]

THE ILLUSIONIST TWINS

The first of three discussions of telephoto and wide angle lenses

G. A. GAULD, ACL

WE ARE all familiar with the strange and ludicrous effects produced by the telephoto lens: the column of soldiers who march and march and march, apparently getting nowhere; the pitcher in a ball game who appears to stand on top of the batter, in imminent danger of having his head knocked off. The tricks of the wide angle lens are more subtle and less easy to perceive; but, in it, we have a tool capable of turning the family living room into the reception hall of a country mansion.

Just why do these lenses produce these strange results; what is the magic in them?

Let us have a look at the telephoto lens first. I have a simple box camera which employs a lens of some four inches focal length; on a sunny day, it produces good pictures of entirely normal proportions. Yet, if I use my four inch telephoto on my 16mm. cine camera, I get all the strange effects associated with a telephoto lens. The focal lengths are the same in each case, and, apart from such obvious differences as the working aperture and the arrangement of the lens glasses, the two lenses would appear to be the same in every respect. There is, however, one fundamental difference—the size of picture produced. Strictly speaking, this has nothing to do with the lens itself; but, since each lens is designed for its specific purpose, under normal conditions, the field, or angle of reception, of the telephoto is very much less than that of the lens as used in the box camera.

It can easily be proved that the lenses themselves are similar, by mounting the box camera lens in a suitable way on the movie camera and using it instead of the telephoto. It is easier still to cut out a portion from the box camera print, equal in size to one frame of 16mm. film, and to compare it with the true telephoto shot. It will be found that the results are precisely the same. In other words, the box camera lens which we have shown to produce perfectly normal pictures will, when used as a telephoto by restricting its field, produce the unnatural pictures we expect from a telephoto.

Clearly, these effects are due to the way in which we employ the lens and not in any inherent defect in the construction of the telephoto. We use the true telephoto in preference to a cheap box camera lens of the same focal length, because the telephoto is designed for its special purpose. Advantage is taken of the fact that it will have a narrow field; it is thus possible to get critical definition for cine work with a relatively large working aperture.

Before we go any further, what do we mean by a "natural" picture? We see the outside world by means of our own unaided eyes. Because there is a definite relationship between the focal length of the lens in the human eye and the field it covers on the retina, we have become accustomed to a certain standard of proportional perspective. The designer of a camera will choose the lens and size of film to correspond roughly to the conditions found in the human eye. Since the perspective effects produced by such a camera will be similar to those which we normally see by unaided vision, the resulting picture will appear to be "natural."

Further, we have been given a *pair* of eyes. Since most of us are familiar with the principles of the stereoscope, we know that binocular vision assists us in our perception of solidity. Also, since we must "narrow" our eyes more and more, the closer an object approaches, they function as a form of range finder as well, helping us to estimate distance. Nevertheless, these two features of binocular vision are very limited in scope, and, with a "baseline" of only about three inches between our eyes, we cannot expect to get accurate results at distances of much more than twenty to thirty feet. Our judgment of solidity and distance then becomes a matter of *experience*.

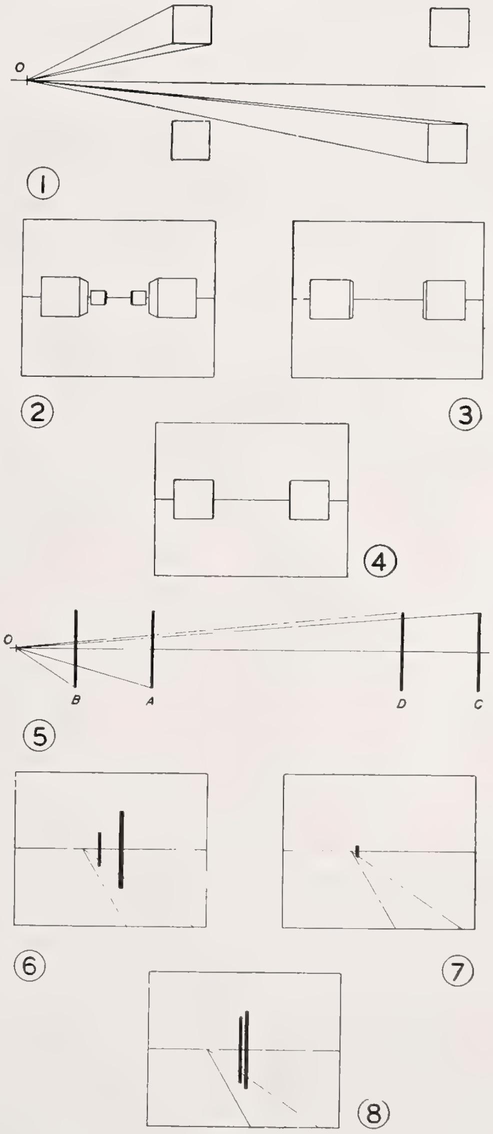
Thus, if we see a house at a distance, we reason that it is solid because we know that it is a house and that a house *is* solid. If we can see the side of the house, our experience of perspective will enable us to judge the depth or thickness of the house from its *apparent* thickness. Similarly, we judge distance by our experience of perspective and the apparent size of a known object at that distance. Comparison between objects in the foreground and objects in the distance assist the process of estimation. When we fail to get these known proportions in a picture, as when a telephoto is used, we are disturbed and feel that the picture is "unnatural."

Now why does the telephoto lens upset these standards when we know that the laws of perspective have nothing whatever to do with the focal lengths and fields of lenses?

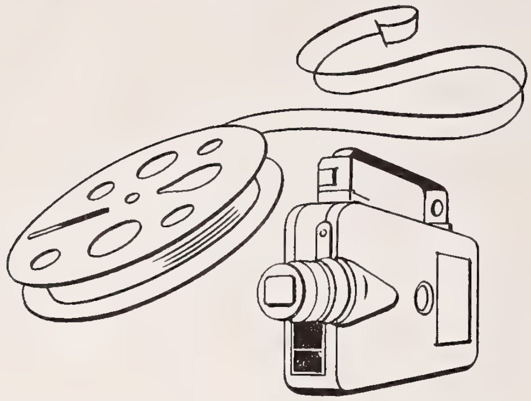
Fig. 1 represents a plan view of four cubes. Two of them are near to a camera set up at O, and the other two are an appreciable distance way. The picture which would be produced by a "normal" lens is shown in Fig. 2, and we are completely satisfied with it. We see the near cubes, relatively large in size; we see the two inner sides and, from our experience, we know that this is about the right amount of side we shall see if the objects are really cubes. The other pair is small; we reason, quite correctly, that they are further away. Consequently, we do not expect to see as much of their sides; we know from experience that we shall not, if they are a long way off. The reason for this statement will be apparent from an

[Continued on page 405]

• Top, plan view of four cubes; second, picture of these, as shown by "normal" lens; third, result of area magnification; fourth, result of extreme magnification; fifth, diagram of moving objects; sixth and seventh, motion viewed by "normal" lens; eighth, effect if filmed with telephoto lens.



Ciné-Kodak flies wi



THE "milk route" over Germany is no clop-clop run. It's packed with thrills . . . with danger . . . and with death. You know it if you saw "The Memphis Belle," that superb documentary film made by the Air Forces Combat Camera Units to show what a bombing mission is really like.

You saw the English countryside drop away into the cold-gray North Sea. You saw the flat, German coast ringed with sand bars. The precision bombing run through puffs of flak. Clouds of smoke rising from bombed submarine pens. Twisting, diving ME's, coming in at "every hour on the clock." You saw the triumphant return of the squadron. You felt a deep thrill of pride at the feats of the Air Force . . . and a sense of gratitude too deep for real expression.

★ ★ ★

Ciné-Kodak flew with "The Memphis Belle"—as it flies with many another hard-hitting ship and crew. The bulk of the aerial footage shot on 16-mm. Kodachrome Film in "The Memphis Belle" was made with Magazine Ciné-Kodaks. Unusual efficiency of operation, high in the numbing cold of the stratosphere . . . abundantly proved on other flights . . . made Magazine Ciné-Kodak a logical choice. The greater part of the scenes shot on the ground were made with Ciné-Kodak Specials.

Ciné-Kodaks operate with unfailing dependability and accuracy under unbelievably tough conditions. They have proved that over Germany, at Tarawa, Midway, Salerno, on every fighting front. They are helping to make the most complete, most helpful record of a war ever attempted . . . as well as making invaluable training films.

★ ★ ★

If you own a Ciné-Kodak, be proud of it. Take care of it. Use it, in these days of limited film, to make movies of the home front to show your fighting man when he comes home . . . Eastman Kodak Co., Rochester, N. Y.

Black-and-white reproduction of scenes from "The Memphis Belle"—originally filmed on 16-mm. Kodachrome by the U. S. Army Air Forces.

Gallant lady . . . ready for retirement.

Oxygen masks . . . they're flying 5 miles up.

Bombs to blast another gap in "Fortre

"The Memphis Belle"

Mission accomplished . . . streaking back to Britain.

Ciné-Kodak

EASTMAN'S FINER
HOME MOVIE CAMERA

"Just a hauling operation" . . . bombs for U-boat pens.

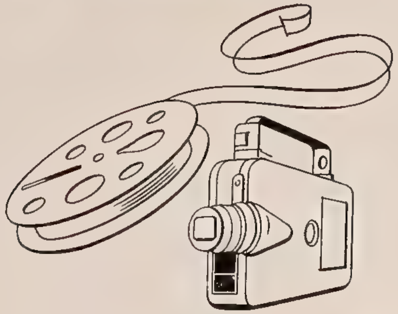
"Tattletale white" . . . what a target for ack-ack.

Kodak

Ciné-Kodak flies wi

Gallant lady

Ciné-Kodak flies with "The Memphis Belle"



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Kodak

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

William J. Bornmann

• Seventeen members of the 8-16 Movie Club of Philadelphia are guests at the Fifth Annual Picnic of the Berks Camera Club, at Reading, Pa.

Los Angeles 8's award

The President's Cup, awarded semi annually by Milton R. Armstrong, ACL, president of the Los Angeles 8mm. Club, and Mrs. Armstrong for the best family film screened in meeting, has recently gone to Merwyn C. Gill for his 100 foot monochrome study, *Vacation Widow*. Other pictures seen at the same gathering were *Manikin*, by Joseph Savel; *Auntie in Moccasins*, 1941 Ten Best award winner by Joseph J. Harley, ACL, of the New York City 8mm. Motion Picture Club; *Life in Colonial Williamsburg*, 16mm. sound Kodachrome produced by the Eastman Kodak Company in collaboration with Colonial Williamsburg, Inc.

St. Louis selects

Officers for the current year of club activity have been elected and announced by the Amateur Motion Picture Club of St. Louis as follows: Ben E. Betts, president; Warren Becker, first vicepresident; Walter Michener, second vicepresident; Lon Wadman, ACL, secretary; Stuart Taylor, treasurer. Neil Butteiger and F. J. Sperka, ACL, will serve with them on the board of directors. St. Louis contest awards, made at the club's recent annual dinner in the Congress Hotel, gave James Bialson first place and the club's gold trophy for *Twinkle, Twinkle, Little Star*. Werner Henze took second award with *Bohemian Baloney*, while honorable mention was given Mr. Wadman for *Yes, Sir! That's My Baby*.

Contests in Gotham

Three contests for members' films during the club season of 1944-1945 were announced recently by the Metropolitan Motion Picture Club, ACL, in New York City. First on the agenda is a competition for pictures produced during the group's late summer outing on Staten Island. Already closed to entries, the competition will be judged by Frank E. Gunnell, FACL, Leo J. Heffernan, FACL, and Joseph F. Hollywood, FACL, with the results to be announced and the winning films screened at the club's October meeting. A contest for beginning cameramen, in competition for the Harry Groedel Novice Awards, will conclude in January and will be judged by popular ballot at the group's meeting during that month. Climaxing the club's year of competition will be the MMPC Annual General Contest, open to all members in good standing and scheduled to close on January 10, 1945. The panel of judges will be comprised of seven non participating club members, selected by the board of directors for their knowledge of film technique.

[Continued on page 412]

• Members of Metropolitan Motion Picture Club, of New York City, film dancers at recent outing of that organization on Staten Island in metropolis.

A New Profession?

The last of four discussions of practical films

ROY W. WINTON, ACL

DO THE problems of producing, distributing and exhibiting practical, non theatrical films, taken together, constitute the basis for a new profession? The use of this kind of movies appears to have become an important part of the modern system of communication, and the use has so far outrun its systematization.

At present, the professional work incident to practical film use—that which requires specialized and trained intelligence, operating executively or administratively — is performed either by promoted craftsmen or by executives trained in other fields, in those instances in which an organization has its own film department. Even in these instances, the performance is mostly devoted to production and distribution, with exhibition subjected to little exact control and capable of few exact results.

In commercial producing and distributing companies, the professional personnel is likely to have come from about the same sources as that of film departments of organizations. It often has a wider experience and is more alert to provide service that will stand fairly harsh criticism. In the work of these concerns, exhibition suffers from the same uncertainty that exists for the film departments.

Does this new use of movies call for professional men, familiar with all the problems involving the service of practical films? In trying to answer this query, we may turn to the field of construction for possible analogies. In that field, we find that buildings are erected under professional guidance by general contractors who, in turn, employ subcontractors. The professional guidance is given by the architect who not only prepares the plan for the project but, in large enterprises, supervises its execution from the very beginning to the very end. In some instances, the architect remains as the professional adviser of the building's owner, particularly where the client has a continuing construction problem, involving new building and remodeling old structures. Where an architect gives this continuing service, he must study the use of the structure continually, to determine if modifications are required or improvements are desirable. He is, in large enterprises, the professional adviser and agent of the client in the construction and successful employment of that client's improved real estate. He is the client's man, and his status in his own construction industry is that of the client's representative.

A modern architect is much more than a man who sits at a drawing board and brings added beauty to plans for bald buildings. He is a researcher, a consultant, a business man, an engineer, a directing executive, and he must also have some creative genius, or be able to hire it as he needs it. He must know about the financial matters involved in any use of land and structures. He must be familiar with the whole field of construction.

This professional development has come from many hundreds of years of experience; yet it is interesting to observe that only in the Twentieth Century has the architect emerged from the classically esthetic veils that wrapped him in Art. The breadth of operation of modern architecture came from a definite need for ethical and professional counsel about construction. In view of that rapid expansion of architectural responsibility, we dare not say that the whole matter of practical film use is too new for such a concept as that which now prevails in modern architecture.

In real truth, the present situation in the production, distribution and exhibition of practical films cries for just the type of professional personnel that serves the construction industry. The practical film field has many good craftsmen, some intelligent and imaginative producers, some persons with a fair experience in distribution and an indefinite number of projectionists to whom the end product is confided for exhibition. There are very few persons dealing with practical films who have a dependably professional breadth of understanding of production, distribution and exhibition, backed up by experience.

Enter the film agent. This title is rough, inelegant and not very exact, but it is brief and reasonably descriptive. He is the man who does things with films and who does them for a client.

Obviously, he must know practical movie production, from film planning to the ultimate laboratory work of combining the silent and sound tracks. He may not be a craftsman in all these things, but he must possess a trained critical sense which will enable him to estimate very precisely what craftsmen do. He must know distribution and the problems involved in it, and he must be able to advise a client unerringly as to what method of distribution should be employed in his particular case. He must know more than anybody knows today about guaran-

[Continued on page 406]

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

D. E. B. STEVENSON

• Left, Earl G. Hines, head of General Precision Equipment; right, Axel Monson, president of Ampro; they are principals in recent union of their companies.

Ampro reorganized

The Ampro Corporation, of Chicago, which has since 1930 been engaged in making high grade projection equipment for the general motion picture field, will, after the war, engage in 16mm. and 8mm. camera manufacturing also, by reason of the new capacity which is brought about through the merging of efforts of Ampro and the General Precision Equipment Corporation. This latter concern controls the International Projector Corporation which made the Simplex magazine camera. Although control will pass to General Precision, the management will remain in the capable hands of the well known Monson family.

The new association of Ampro with General Precision will enable the company, through its greater capacity, to present a well rounded line of cine products. Earl G. Hines, head of General Precision, who is connected with the Chase National Bank, has general charge of the enterprise in cooperation with Axel Monson and Harry Monson. Abram Shapiro continues as chief engineer. This union of two concerns, which brings in a number of subsidiary plants under General Precision, will furnish a full line of motion picture equipment in both the general and theatrical motion picture fields. The most notable advance will be the addition of 8mm. and 16mm. cameras.

Fastax camera

Effective even at the unbelievable speed of seventy miles an hour, the new Fastax camera developed by the Bell Telephone Laboratories and manufactured by the Western Electric Company shows remarkable capacity. Fastax is adaptable to black and white and color cinematography and to filming self luminous objects.

Unlike medium high speed cameras, Fastax employs a continuous flow of film rather than the "stop expose advance" action. In operation, the images received through the lens actually travel, by means of a revolving prism, with speed identical to that of the film's movement. The image is really received from a point slightly above the aperture; the rays deflected through the prism travel to a point below the opening at the same speed as that at which the film moves. The prism, replacing the shutter, has then revolved to the area designed for non transmission of light, and a frame is completed. This action takes thirty three millionths of a second at top speed.

In order to expose at this operating speed, extreme concentration of light of a continuous variety is required. Because of the large amount of light employed, the camera uses a wide range of 16mm. film types, including color up to one thousand frames a second. Ordinary sunlight is insufficient, at the high speed with which the camera operates. The Fastax is driven by an electric motor.

New "Soundies"

Eighteen new "Soundies" have just been released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York 19, N. Y. The Soundies are all 16mm. sound on film reels running three minutes. These musical reviews feature such favorites as Cab Calloway, Fats Waller, Eddie Peabody, the Dinning Sisters, Luba Malina, Lanny Ross and a wide selection of other screen and radio stars. Soundies bring old and new songs and novelty tunes; they are highlighted with hilarious comedy numbers designed to delight.

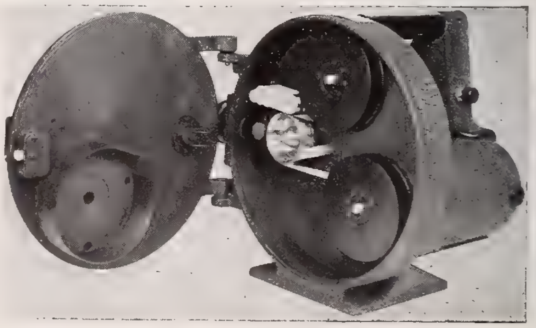
Willoughby plan

Joseph G. Dombroff, president of Willoughbys, 110 West 32nd Street, New York City, reports that the initial results of the new deposit reservation order plan which Willoughbys announced in September have been highly encouraging. The number of reservations accompanied by deposits of not to exceed five dollars has already reached a sizable figure in the first half of the month. Mr. Dombroff says that a majority of the reservations calls for equipment in the higher cost brackets. This novel plan is the first of its kind to have been attempted in any industry. It is believed that other fields of business will follow it in planning for postwar sales.

Eastman gloves

Supplementing Eastman's production of cameras, film, fire control instruments and other wartime products, the company makes 400,000 pairs of white cotton gloves each year. None of these is marketed. The gloves, used throughout the Rochester plant wherever hands must touch film or photographic paper, are vital, especially during the film inspection process in which the operator continually rubs his hands across rolls to detect imperfections. Hypersensitivity of film to light necessitates work in nearly total darkness. In this blackout condition, the white gloved hands must serve as the operator's eyes. The gloves may be used only four hours. Often they are discarded after less service.

[Continued on page 410]



• Interior of Fastax high speed movie camera, showing eight sided prism in front of sprocket used with 8mm. film. Fastax is made by Western Electric Company.

PRACTICAL FILMS

The non theatrical movie as used for various purposes

EDUCATION IN OIL

A recently completed film, *Oil for Tomorrow*, in sound and color, has been made available for free industrial and civic showings as a part of the Interstate Oil Compact Commission's nation wide educational program. The announcement comes from Compact headquarters in Oklahoma City.

At the premier showing in New Orleans before an overflow audience of State and government officials, the film was acclaimed as the outstanding pictorial record of its kind. It deals with all phases of petroleum, including in its scope the prehistoric formation of oil to its present day rôle, varying from gasoline to cosmetics and dyestuffs. The romance of oil is displayed through all its stages. Petroleum's age long birth process, the endless search of man for its hidden reservoirs, tapping those reservoirs, the ceaseless journey of the oil through its twisting miles of steel underground highways to the point of destination, its fabulous transformation in giant refineries, its power in propelling the wheels of transportation and industry and its component elements in the guise of dyes, perfumes, plastics, insecticides and consumer goods in many other forms provide the theme of this picture.

TRIBUTE TO WOMEN

The Hidden Army, a recent War Department release, pictures the heroic rallying of American womanhood in time of crisis. The opening scenes portray the reminiscenses of Adolf Hitler in his Allied prison cell, pending trial after his defeat and the close of World War II. He reflects on the numerous miscalculations that have brought his ultimate downfall. From reports he has received from American based spies, he had been led to believe that women, spending more money in normal times on silk stockings and cosmetics than was spent on the entire Army and Navy armament program, could not possibly be of dependable value to a nation even in the face of a great crisis. Such women would never be expected to assume responsibility on the home front. But there was his greatest mistake. The film proves that twenty percent of all American production came from the patriotism and will of women from the very beginning. That percentage was raised greatly when American women felt the ugliness of war in their individual homes.

• Making a shot on a set in the production of U. S. Navy training film by Willard Pictures of which T. W. Willard, FACL, and Arthur L. Gale, ACL, are executives.

Edward O. Bagley

Official U. S. Army Signal Corps Photo

• A woman welder in *The Hidden Army* explains why she is in a war plant job—"our country is in trouble."

The film, running fifteen minutes, is obtainable either in 16mm. or 35mm. sound on film from the Motion Picture Branch, Industrial Services Division of the War Department, 1501 Broadway, New York 1, N. Y. It is planned to pull the laggard back to the production line with renewed vigor and determination to do the job at hand.

PROVING GROUND

Proving Ground, based on the theme that the war has served as the proving ground for several new types of plastic packaging that will be newly important on the postwar civilian market, was given its initial showing at the Waldorf-Astoria Hotel in New York City by the Celanese-Celluloid Corporation. The picture, in full color, with an interestingly educational sound track description, plays up the importance of proper packaging in getting materials of war to the front in good condition for battle. It serves to give the soldier confidence in the material delivered for his use and consumption. Several sequences show the actual application of the packaging in plants, as developed during wartime through special means not previously employed. The multiplicity of packaging uses in peacetime operations is made clear.

Celanese-Celluloid will use the film in a series of roundtable meetings with fabricators, converters, laminators, designers and all those whose business is packaging. Further meetings will be scheduled for manufacturers and merchandising stores using packages. Full realization has not yet come of these new developments which will have great value in many branches of industry.

[Continued on page 409]

IMMEDIATE DELIVERY

Brand new Bell & Howell Filmomaster 16mm projector comp. with case, Da-Lite Projection stand, screen, 12 new Bell & Howell 400′ humidors, 12 400′ steel reels, 20 compartment humidor	$239.00
Bell & Howell Showmaster Projector, beautiful condition, complete with screen, Da-Lite Projection stand, case, 12 1600′ reels and cans, (new)	$295.40
16mm RCA Sound Projector 2 cs. unit, originally cost $500	$295.00
New Bell & Howell Combination Turntable and Recorder for BH Projector, list price $112	$ 69.50
16mm Eastman Model A Kodascope perfect condition, original cost $180	$ 59.50
16mm Simplex Pockette with 1 roll Kodachrome film	$ 29.50
Univex C8 Turret Model, f:3.5 lens, Exposure meter and case	$ 25.00
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Brand new Haldorson Arc Light listing at $65	$ 19.95
We have a few 800′, 1200′, and 1600′ reels and cans priced at ea.	$ .69
35mm De Vry Silent Projector	$ 15.00
New Bell & Howell film storage case holds 24 reels and cans, special at	$ 11.95
A few new Carbon Microphones. Each	$ 7.50
Bell & Howell Slide Master Projector	$266.25
Brand new Eastman No. 1 Kodaflector with stand, two reflectors, two bulbs	$ 5.90

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NATIONAL CAMERA EXCHANGE; Established 1914; 86 South Sixth Street; Minneapolis 2, Minnesota.

Washington film news

[Continued from page 384]

would carry as many as three high frequency television programs in both directions simultaneously.

* * *

Up to the end of July, 1944, the FCC had received a total of sixty five applications to erect commercial television stations in twenty four States and the District of Columbia. Action on the applications will probably be delayed until wartime material restrictions end. Incidentally, prices on television receivers are expected to range from $125 to $400.

Land and live

[Continued from page 389]

RCAF ground technicians, in supplying realistic settings, rivaled the best efforts of Hollywood "propmen." For a crash landing scene, a damaged Anson was carted ten miles, set in the bush, with appropriately broken trees and torn ground, and made ready for shooting within two hours. Without tools, a four man "lean to" was constructed in a single day, complete with extended sidewalls, insulating spruce boughs and four inches of snow on the roof.

For an interior, air flight sequence, an aircraft was cut in half and delivered to Associated Screen Studios with workable flight instruments. The sound effect of an aircraft "slipstream" was immediately initiated by combining a faint whistle with two slowly rotating discs of sandpaper. The ditching of a fighter pilot over the ocean required real ingenuity. To suspend the pilot from his parachute, a large steel ring was fastened high on the boom of a naval craft. The parachute shroud lines were secured to this ring. In the twenty foot ocean swells, the trusting victim was swung about with the abandon of a Tarzan. His immediate future seemed to be most uninviting. If the lowering was timed badly, he would alight suddenly in a maze of wire and gear on a hard, steel deck. If timed perfectly, his descent would end in a rough sea at freezing November temperature.

P.S. He "dunked" in the ocean—but three times.

The frozen body of an airman was shown by having the living counterpart lie face downward in six feet of snow for twenty minutes. Snowshoes were used to sift the snow completely over his body in smooth drifts. The screen result is startling.

Homemade snowshoes and fishing nets, rabbit snares, deadfalls, parachute tents and innumerable other emergency aids were designed and built by members of the crew. Even the meteorological boys did a really grand job.

The film's adventures end with this blunt and pithy valedictory:

"The Royal Canadian Air Force is a coordinated body. The personnel, ground and air, are dependent one upon another. Loss of aircrew through human failure exacts a forfeit from the entire force.

It will cost headquarters valuable equipment—

It will cost operations trained personnel—

It will cost you, your life."

Movie club expansion

[Continued from page 390]

vited the general public to come to our meetings, but we knew that there would be few outside the amateur movie field who would attend. We had to change to larger quarters twice, to keep pace with the growth of the club and to accommodate the new friends we made, but we were amply repaid as the membership roster increased month after month.

While these methods are moderately spectacular, they can be employed by the membership committee of any club that is aware of the inescapable law of percentage. Talk to a large number of movie makers, and you will surely interest some of them. Why be ashamed of using salesmanship when a movie club has so much to offer to amateurs? That was the way we felt about it.

One of our new members provided the inspiration for the MMPC Movie Making Course, which has been so successful that the "school" has operated at capacity since its inception. We did not find it practicable to follow out the member's idea in its entirety, for his suggestions called for a series of lectures, each to focus upon a particular phase of movie making, and each to be given by a different movie maker within the club who had won distinction in that particular field — the idea being that club members would want to see with their own eyes how he goes about getting his results.

We compromised by placing the destinies of the school in the hands of a club member who is a teacher by profession. The club directors have just voted to enlarge this course next season, and the success of the undertaking should encourage other movie clubs, which, up to now, have simply been listening to informal technical talks at their regular meetings. Why not organize a movie class for the benefit of members and to attract other movie makers into the fold? There is no appeal which can equal the promise of improvement in filming technique in the eyes of the true movie amateur.

What other suggestions are there for

keeping the membership body happy and attracting new members? All that I can do is to list some of the things we do at MMPC. Club contests with substantial prizes *and* the honor which goes with them—not just the honor alone; novice contests with the final judging by audience participation at a regular meeting (preliminary judging by staff members of the Amateur Cinema League); this type of judging recently inspired an enthusiastic member to institute a $100 yearly prize for novices; club outings with drawings for reels of Kodachrome, donated by the club, and prizes for the best pictures made on the memorable day; and a $100 prize each year for the best film produced by a club member. There is nothing casual about such club features. Each requires a great amount of effort and hours of planning. We are fortunate in having members who are willing to give their time and attention to these enterprises. Work, work, and when we get tired, more work. But isn't it fun to do it?

It is a fact that, unless he happens to be interested, a club member cannot be counted upon to do the same job for a long time. Assignments should be handed out only after club leaders have considered the qualifications and interests of the various members. One of our members likes to haul heavy pieces of equipment about—an unusual avocation to be sure; so, we call upon him to assist when the club equipment has to be transported and set up for a Canteen or other "outside" show. Another chap likes to conduct small meetings of movie makers—so that his talents were tapped when, a year or so ago, we started a series of monthly supplementary meetings which were designed to provide the intimate touch lacking at some of our larger gatherings. Another hard working club member likes to busy himself with the thousand and one tasks which crop up in connection with our annual Gala Night. You will read of his adventures in a future number of MOVIE MAKERS. Personally, I like to deal with publicity, possibly because some of my photographs of club activities get printed as a result of it.

A happy movie club will result when its directors and officers roll up their sleeves and get behind some innovations which are planned primarily for the membership body, even if it means that they must, for a time at least, stop coddling the so called advanced filmers. Right now, MMPC is going "all out" for the beginners. I do not know how long this policy will last, but I am certain that the club will make many friends while it does.

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Filming a fine craft

[Continued from page 391]

truck until it is nearly upon them. They avoid it, but the violin is smashed as the truck goes over it and comes to a stop. The driver upbraids the careless youngsters and helps sobbing Billy to pick up the pieces of his instrument. Using a telephoto lens, we were able to make the oncoming truck appear to be very threatening on the screen.

In this part of the dramatic story, we met several problems of boyish behavior. To get eighteen boys to play a game of baseball for the benefit of the camera, and yet not to fail in making it realistic, calls for much rehearsal. We literally wore the youngsters and ourselves out, in getting two hundred feet, most of it with a two and a half inch long focus lens. When Billy was required to sob over the wrecked violin—actually an old fiddle and its case, for which we paid five dollars—we had recourse to the time honored glycerine tears. Since the afternoon was very hot, the glycerine tickled Billy's cheeks; he laughed more often than he cried, but finally we got footage in which he did not look altogether too happy.

To return to our story, the boys—minus Billy—are in a serious conference. They decide to earn enough money to buy Billy a new violin. They are seen looking at violins in Mr. Heinl's shop window; they enter the shop and give the order for the new instrument. We are now ready to film the craftsmanship which was the principal purpose of the picture. In these non dramatic sequences, we cut other scenes in, from time to time, to show that the boys are doing various summer jobs, to earn the money needed to buy the new instrument. They sell newspapers, cut grass, deliver parcels and act as pin boys in a bowling alley.

In the craft record, titles were used to point out tools and methods which the violin maker uses. The actual sequences are fairly straightforward scenes of the various steps that are required to make a violin. The wood is selected; the stencil is drawn, the wood is shaped, thinned and given just the right dimensions. The varnishing is shown in detail. Finally Billy's violin is finished, and Mr. Heinl tries its tone for the first time. The boys are told that the order has been completed.

They arrive, pay for and take away the precious result of their summer's work. Each boy takes his turn in carrying it. They go to Billy's house, where he receives them glumly, since they are the authors of his misfortune. But he is delighted when he sees the gift. All go into the house, and Billy plays for them. Mother arrives happy, and all ends well.

We provided sound recordings of Billy's practice scales, incidental sound effects and the final tune which Billy plays at the film's end. These were made on the recording equipment of a friend.

In *Billy's Violin*, as we have called our film, we have a record of an interesting craft and a story that seems to us to represent boys as they are today. We enjoyed bringing the two incongruous elements of a violin and baseball into what we hope is a logical and an entertaining relation.

A camera built for war

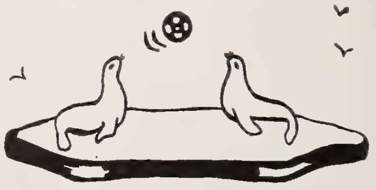
[Continued from page 392]

for training purposes, and is still so used. But its greatest service today is in actual combat, making records of enemy planes downed or damaged. You have seen "blow ups" of its pictures in newsreels and inserted in some feature length movies.

Tens of thousands of the cameras have been built, and they are installed in practically every United States plane mounting guns, for it is only through actual movies that a gunner has verification for his claim that he has shot down enemy ships.

After the war, there is reason to believe that this practical, military machine will be given wider use. There is little doubt that aerial cinematography and photography will increase and that filming from the air will serve both recreational and serious ends. Active employment of this camera in its aerial function seems to be a sound forecast. Because of the automatic feature, the overrun device and the very sturdy construction, this type of camera should find wide employment in industrial filming. With a few modifications, it could be turned to recreational uses.

We may try to estimate the future influence of a cine camera, made by a company which has devoted its past efforts to highly technical and specialized manufacture. The widely known cine instruments for amateur use have been produced with a careful consideration of appeals to a large market on the recreational basis. Fairchild brings to the post war movie world another background—a background rich in experience and in exact knowledge, but restricted to serious, technical fields. This company should give a good account of itself in the expected increase of movie making for general purposes.



Filming anthropoid antics

[Continued from page 393]

Then Mr. Haeseler scolded him one day and ordered him to eat. Shorty glared, picked up his plate and slammed it down on the floor. That was his answer!

Here is another evidence of Shorty's power of reasoning. He had to wear clothes in Florida early in the winter before really hot weather had appeared. He particularly hated a sweater; he was continually pulling it off, and it was just as continually pulled back over his head with a scolding. Finally, one day Shorty was taken to a coconut grove, wearing the usual sweater. He straightway climbed the tallest palm, took off the sweater at the top and left it there. It is still there, unless the last big storm blew it down. Mr. Haeseler could not recapture it.

In *Chimp's Vacation*, Shorty has several scenes with Mr. Haeseler's young sister, of about fourteen, and the producer declares that he was forever teasing her. He would untie her shoe laces, hair ribbons or do anything else that he knew would plague her; finally he found out that she hated to have him molest her doll for which she still had a little girl's fondness. Shorty got hold of that doll one day when Mr. Haeseler was planning the shooting of a scene; the producer turned the camera on him just in time to get one of the funniest episodes he ever filmed. Shorty "took it out" on that baby, slammed it in a crib which he rocked so violently that he almost tossed the baby out of it. So, you can't, after all, invariably anticipate an animal. But if you are ready to film something unexpected, you may capture a priceless scene. Shorty is full of the unexpected . . . and so is his movie.

The illusionist twins

[Continued from page 395]

examination of the angles between the two sets of lines drawn from the point O to the edges of the cubes in Fig. 1. There is nothing abnormal in the picture; the scene appears to be much the same as it would appear to us in reality, and we therefore consider the picture to be a natural representation of the scene.

If we now select the center portion of this picture and enlarge it, either by enlarging from the negative or by using a telephoto—for the effect will be precisely the same—and so magnify the image of the distant cubes until they become the same size on the paper as the near cubes in the original, we shall get the result shown in Fig. 3. Now we

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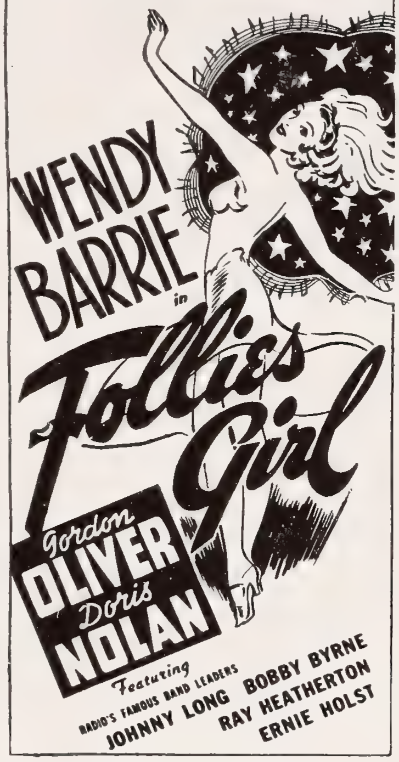

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have already shown that less "side" in proportion to the face is visible at a distance; therefore we get the same reduction in proportion in the magnified image. The effect is carried to extremes in Fig. 4 in which a telephoto of great focal length has been used to photograph a pair of cubes many miles away; as we see, they do not appear to have any thickness at all!

Now we know this lack of thickness to be a normal feature in objects seen with our own eyes at a distance; but, in the telephoto picture, because we have no nearer objects with which to make a comparison and because of the "frame" effect of the picture itself, we are led to believe that the cubes we now see are, in reality, occupying the same positions as those in Fig. 2. Our sense of judgment has been upset. In this case, because we cannot see as much "side" as we would expect from a pair of cubes as near as this, we reason that they are not cubes at all but objects of somewhat less thickness. This conclusion may be acceptable with two geometrical objects; but, when the objects are things with which we are familiar and of which we *know* the thickness, we detect the fault immediately and find the picture unnatural.

So, the mountain lies immediately at the back door of the cottage; our best friend appears to have been run over by a steam roller; objects and scenery are piled one on top of the other, are of cardboard thickness and reminiscent of the drop scenery of the theatrical stage.

So much for distance and solidity. Telephoto tricks with the laws of perspective governing change of size with distance are best illustrated in a moving object.

We all know how difficult it is to estimate the speed of an approaching automobile when it is seen in the distance over a long stretch of straight road. In estimating approaching or receding speed, we depend very largely upon the *rate* of change in the apparent size of the object concerned. At a considerable distance, the rate of change is slight; hence the difficulty of judging the speed of approach or recess.

In Fig. 5, I have drawn a diagram in which the camera is located at point O and in which the two thick lines represent an object moving from A to B. The effect of the apparent increase in size as seen by the naked eye or "normal" lens is shown in Fig. 6. The effect of a movement of exactly the same amount from C to D is shown in Fig. 7. We see little space between the lines and little change in apparent size; but, with the help of the vanishing lines of the road, we estimate the object to be far away, and the effect is in accordance with our experience of the behavior of objects in movement at a distance.

Now, magnify this distant effect by means of the telephoto, and we get the picture shown in Fig. 8. The telephoto does not alter the laws of perspective; therefore the road lines still vanish on the horizon, and we are deceived into believing that the object is now quite near. We expect to get a change of size similar to the effect shown in Fig. 6 when the object *is* near to us. The failure to conform to the rules of change in apparent size, together with the foreshortened effect of the apparent distance between the two positions of the object, completely upsets our judgment. We know that the object is not behaving as it should at that apparent distance from us, and we therefore feel that the picture is unnatural.

It is this effect which gives the illusion of the column of approaching troops, bobbing up and down, marching vigorously; yet, for all the distance they appear to cover, they might as well be marking time.

The telephoto lens is a perfectly normal lens in every way, and it produces pictures which conform to the rules of perspective. It is used, however, to select the distant center of the scene; and, by eliminating the nearer objects by means of which we judge that distance, it leads us to believe that the action takes place immediately in front of us. Because perspective *effects* at a distance are different from those near to hand (note "effects"—the *laws* of perspective are the same whatever the distance), the telephoto shot *appears* abnormal. It is important to appreciate that its effects are *not* really abnormal because they are present in the distant center of the "normal" picture. In this case, because we see the whole picture and *know* that the objects in the distant center *are* distant, the effects now appear quite natural.

Next month, I hope to discuss the question of telephoto distortion, or *apparent* distortion of lateral movement across the field of view and also to have a few words about the magical properties of that master showman, Mr. Wide Angle.

(Part 2 of The Illusionist Twins *will follow in the November number of* Movie Makers.)

A new profession?

[Continued from page 399]

teeing an audience for the films that his client uses.

Should the film agent have one client or many? Should he be a member of the staff of a large concern, or should he preserve complete professional independence? The answers to these questions will depend upon a number of things. Since his will be a "follow through" task, beginning with the earliest planning and continuing through to widespread projection, he cannot have too many enterprises in hand at one time, unless he is prepared to maintain an enormous staff. Since practical film making and showing is an occupation not yet provided with the thousands of specially trained college graduates that are offered, in normal times, to other professions, enormous staffs could not be found, even if film agents could afford to keep them. Each film project will require specific supervision that will sometimes call for more than one person. Hence, the film agent must guard against taking on too much responsibility.

Probably some kind of traveling assistants must be envisioned, if exhibition is to be given the professional attention that it requires. Before any definite system can be worked out, research and experience must point the way in this most chanceful field of practical film use.

Shall the film agent charge a professional fee based upon a percentage of the total cost of the film project, or shall he base it upon specific services? Architects generally operate on a professional fee, charged by percentage on the whole enterprise's cost, and on agreed additional fees, if more things are added. Advertising agencies operate on a percentage basis, although they collect the percentage from publications rather than clients—an example of shrewdness that has amazed many persons. They also make specific service charges for work that does not have to do with advertising in periodicals. Probably film agents will experiment with both systems.

There will arise the question of ethics. If they are evolved upon a basic principle, all will probably be well. This basic principle requires that the film agent shall be at all times the client's man. If he is not inflexible in this matter, his ethics and his professional dependability will be damaged. He cannot serve both sides of the fence. As the client's man, he must, paradoxically, stand up to his client and tell him the truth, even if it should be unpalatable. He will serve often in keeping the client from a course of action, rather than in suggesting one to him.

Is there need for a new profession? Obviously, yes. Will it come into being? If some of the men who are now best qualified to advise upon all phases of practical film use will do a great deal of long range thinking, it is very likely that they will lay the foundation upon which the new profession of the film agent will be erected. If it comes into being, a great medium of communication will have advanced in effectiveness.

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3 Selznick—United Artists

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10 reels; stars Mickey Rooney, Freddie Bartholomew, Guy Kibbee and Dolores Costello.
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CLEVELAND'S "BLOCK PLAN" FILMED

LORETTA GRAY

WHEN wartime restrictions descended upon The Amateur Motion Picture Club of The Greater Cleveland Motion Picture Council, directed by John Borza, it became necessary for club members to search for ways and means to be able to continue activities.

They realized that it would be necessary to utilize, to the best possible advantage, the limited supply of film available. Each member, then, was charged with the responsibility of searching for a worthwhile subject for filming, which would merit the use of this limited film. A review of the subjects submitted resulted in the selection of the script, *The Third Rampart*, written by Paul Healy.

This script is a story of the "block plan" as developed in the metropolitan area of Greater Cleveland. The "block plan" is a home front activity of city blocks, independently organized to carry on wartime projects, such as war bond sales and collecting scrap metals.

Each club member was assigned some specific task to perform throughout the entire filming project. There were cameramen, cinematographic and dramatic directors and script readers. Each Sunday afternoon it looked as if Hollywood itself had descended upon some quiet, well ordered block, as we marched down the streets and into the homes, loaded with movie equipment. As soon as a set was decided upon, all members were called into the conference by Director John Borza so that each would benefit by the preparation for lighting, camera positions and the action to be filmed. The actors were the people in the block who actually conducted the activities to be recorded. The wholehearted support and cooperation of these people are largely responsible for the success of this film.

In the confusion of actors at work, camera grinding, neighborhood children projecting themselves into the scenes, not to mention a blown house fuse now and then, we worked away at our project each Sunday afternoon during the months of July and August, 1943. The filming was not without its amusing incidents. One sequence, in which a neighborhood boy is shown collecting scrap paper in his wagon, required many retakes because of the repeated upsetting of the wagon at each turn.

There were also unhappy moments, particularly for those actors who "gave their all," only to find upon completion of the picture that their sequence had been deleted, to reduce the length of the film to its required running time.

In all, we shot approximately 1200 feet of panchromatic 16mm. film, which resulted in a finished picture of 750 feet, after editing. A portion of the waste was occasioned by the use of three to five cameras, on many scenes, taking long, medium and closeup shots, enabling us to have a choice in editing.

After completion, the film was reviewed by the Cleveland Civilian Defense Council, which financed the addition of a sound commentary by Alfred Cornsweet.

Copies of the film were made and presented to the Film Bureau of the Cleveland Public Library. These are being widely shown throughout Northern Ohio, in the interest of stimulating "block plan" activities in other areas.

• John Borza, filming Victory Garden canning sequence from *The Third Rampart*, civic film project of the Amateur Motion Picture Club of the Greater Cleveland Motion Picture Council.

The clinic

[Continued from page 394]

on glass, cut to fit a pair of runners placed in front of the globe. This device provides a moving title background. Obviously intended to give the TWA symbol in motion as a stock background for otherwise still titles, this scheme may be adapted to various uses by ingenious personal filmers. In the photograph, the title on the glass resting at the bottom of the stand is the lead caption of a TWA training film.

Editing towel M. C. J. Billingham, ACL, finds that a bath towel which has been laundered makes a serviceable cover for his editing table. The laundering removes lint; the shaggy finish prevents film scratching; particles of scraped off emulsion lodge in the long nap and do not fall on the floor. Slivers of film are neatly trapped by the towel. Finally, fingers can be frequently wiped on it.

Practical films

[Continued from page 401]

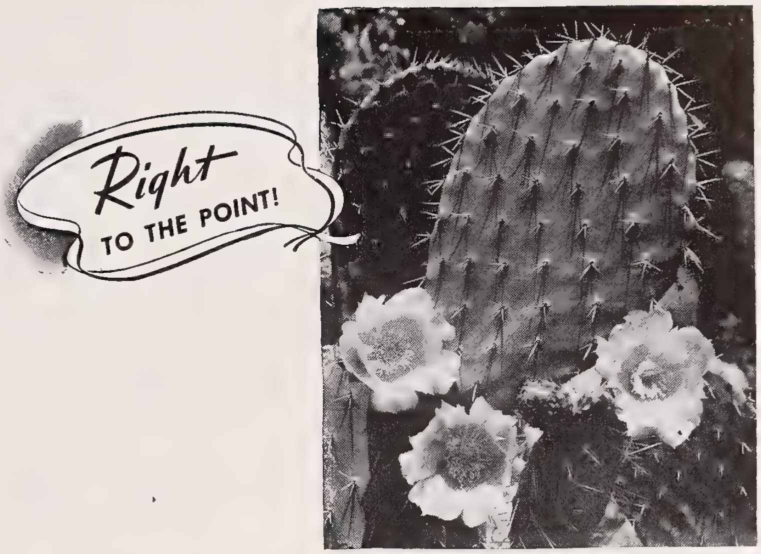
16MM. BY PRODUCTS

The *Motion Picture Letter* of the theatrical movie industry reports two interesting results of the exhibition to service men overseas of 16mm. prints of theatrical pictures. According to a report in the *Boston Herald*, which the *Letter* summarizes, it appears that skeptical French peasants were reassured that United States troops were in France for a long stay only when they saw our soldiers enjoying movies at odd moments between actions.

One tank destroyer soldier wrote to his favorite juvenile star that he had seen more movies overseas than in the previous ten years of his civilian life. He listed 257 films which he had seen on his minute island in the South Pacific, of which eighty were current releases. If samples make sales, Hollywood ought to have a steady customer when this young man returns to a normal thirty five hour a week schedule. These overseas showings are the gift of the theatrical motion picture industry to soldier and sailor entertainment.

CANADA TO FILM IN U. S.?

John Grierson, Canadian Film Commissioner, has suggested three possibilities for the development of the film industry in his country. These are, first, making Canadian feature films in New York City or Hollywood in association with one of the large United States companies that operate on an international scale; second, widespread distribution of Canadian educational films among groups of specialized interests



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The Hiram Percy Maxim Memorial Award is given to the movie maker who has produced the best picture in the General Class of the Ten Best, chosen by MOVIE MAKERS. The name of the winner of the Award is inscribed on the Maxim Memorial at League headquarters. He receives a cash prize of

$100.00

Every movie maker has a chance at this award and a place in MOVIE MAKERS selection of the Ten Best.

It is only necessary to send your entries to MOVIE MAKERS so that they will arrive before 5 P.M., October 16, and to accompany them with the entry form below, properly filled in and signed.

In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker *did not* receive compensation from a client).

The Hiram Percy Maxim Award is given to the producer of the picture that the staff of MOVIE MAKERS considers as the best all around film of the eight that place in the GENERAL CLASS of the Ten Best.

To classify entries properly, send the certificate below with each film that you submit. You may submit films for consideration as early as you wish and you may submit as many subjects as you wish. All amateur movies, 8mm. and 16mm., long and short, are eligible (except that 35mm. films are admitted only if they qualify in the General Class).

Send entries and certificates to
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420 Lexington Avenue
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Place . . . .
Date . . . .
I, ... (name)
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in Canada; third, an increase in the production of short 16mm. films depicting the national life of Canada. Already, audiences of students, industrial workers, unions, farmer groups, women's clubs and Rotary Clubs are well organized on a large scale in Canada. These offer new possibilities to 16mm. producers.

In the article, *A Film Policy for Canada*, appearing in a recent issue of *Canadian Affairs*, published by the Canadian Wartime Information Board at Ottawa, Mr. Grierson points out that Canada is almost totally dependent on the United States for the greater part of its film products and that the largest circuit of Canadian theatres is under the control of the theatrical movie industry in New York City. Mr. Grierson does not attempt to say whether this is a good thing. He is concerned with the fact that Canadians are on the outside, looking in, and he believes that something should be done about the situation by Canadians themselves.

News of the industry

[Continued from page 400]

Official brochure Official Films, Inc., 625 Madison Avenue, New York 22, N. Y., is offering to all projector owners its new brochure that lists a complete series of two reel musical comedies. The free catalog describes and illustrates Official's latest films, which feature such stars as Lena Horne, Willie Howard, Imogene Coca and others.

Staff change Richard Gazlay, ACL, advertising manager of Movie Makers, who joined the staff of this magazine in March of this year, left it in September, to take up residence in California. He is succeeded by D. E. B. Stevenson in charge of advertising. Mr. Stevenson, a Texan, comes to the magazine advertising field with a background of experience in newspaper and radio selling and writing in Texas and North Carolina.

Fairchild rating The United States Army, on the basis that the Fairchild Camera and Instrument Corporation's own inspection organization in its plant at Jamaica, N. Y., has proved adequate, has assigned an "approved quality control" rating to the company; in the future, Air Corps personnel will be eliminated for inspection during detail fabrication processes. Fairchild are manufacturers of aerial movie and still cameras, electronic instruments and communications equipment.

B & H appointment After twelve successful years with the Bell & Howell Company, of Chicago, makers of motion picture equipment and optical devices, Mrs. Margaret Ostrom has been made acting advertising manager of the company.

Laurence

Mrs. Margaret Ostrom, in charge of Bell & Howell advertising

During this period, she has been connected with the advertising department in various capacities; she was assistant advertising manager until her recent promotion.

Postwar conference The postwar conference of the National Association of Visual Education Directors, held recently in Chicago, featured possible postwar trends in visual education. Representatives from industry, government, motion pictures and education served as speakers for the occasion.

High spot of the conference was the special Department of Treasury citation given to the firm having the best program using film for the Fifth War Loan Drive. The citation came as a surprise. Through the inability of the Treasury Department to select only one firm for first place, the D. T. Davis Company, of Lexington, Ky., and the H. U. M. Huggins firm, of Los Angeles, tied and were given identical awards. Honorable mention was accorded to ten other firms as well. The Association passed resolutions governing postwar dealer programs.

New film cement Newly developed Bell & Howell film cement offers two important advantages; the new product is reported to have greater tensile strength and to be completely stable in the bottle. The material is non corrosive, and deterioration will not exceed that of any other quickly drying solvent. The cement has the further added feature in that it may be used on both nitrate and acetate film.

[Continued on page 412]

FREE FILM REVIEWS

You can borrow these publicity movies without charge

Lifeline of a Nation, 16mm. sound on film, color, running 24 minutes; circulated by the Y.M.C.A. Motion Picture Bureau.

OFFERED TO: groups.

AVAILABLE FROM: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York 17, N. Y.; 19 South LaSalle Street, Chicago 3, Ill.; 351 Turk Street, San Francisco 2, Calif.; 1700 Patterson Avenue, Dallas 1, Texas.

Lifeline of a Nation heralds the tremendous value of the rôle played by railroads in carrying men, machines and ammunition. Increased importance of getting material to the places where it is most needed advances the general importance of transportation, as shown in this film.

Oil of Tomorrow, 16mm. sound on film, Kodachrome, running 30 minutes; circulated by the Interstate Oil Compact Commission, composed of thirteen oil producing states.

OFFERED TO: groups.

AVAILABLE FROM: Interstate Oil Compact Commission, P. O. Box 3185, Oklahoma City 5, Okla.

Oil for Tomorrow spans the ages, as it unfolds the gripping story of oil, from its prehistoric origin to ultimate utilization by a modern civilization. It vividly demonstrates, by scenes of actual oil field operations, the widespread practices and the desirability of diligent conservation efforts in oil production.

How Good is a Gun, 16mm. and 35mm. sound on film, black and white, running 20 minutes; released by the Motion Picture Branch, Industrial Services Division, War Department.

OFFERED TO: war industry groups.

AVAILABLE FROM: Motion Picture Branch, Industrial Services Division, Room 1315, 1501 Broadway, New York 18, N. Y.

How Good is a Gun is designed to give the war worker an understanding of the word, "firepower," in order that he may grasp just how good American guns really are. In displaying the effects of weapons ranging from the carbine to field artillery pieces, the purpose and devastation of each is dramatically shown.

Air Road to Gold, 1 reel, 16mm. sound on film, running 11½ minutes; released by the Australian News and Information Bureau, 610 Fifth Avenue, New York 20, N. Y.

OFFERED TO: groups (service charge 75c).

AVAILABLE FROM: Australian News and Information Bureau, 610 Fifth Avenue, New York 20, N. Y.

Air Road to Gold portrays the fascinating development of New Guinea by Australia through the use of air transport facilities. Planes are shown carrying heavy gold dredging equipment over the wilds of Papua.

The World of Paper, 2 reels, 16mm. and 35mm. silent, running 30 minutes; released by General Electric, 920 Southwest Sixth Avenue, Portland, Ore.; 200 South Main Street, Salt Lake City; 650 Seventeenth Street, Denver; 1801 North Lamar Street, Dallas; 840 South Canal Street, Chicago; 570 Lexington Avenue, New York City.

OFFERED TO: groups.

AVAILABLE FROM: General Electric, at address nearest point of showing.

The World of Paper opens with the beginnings of the art of writing, when primitive man carved his picture stories in stone, progresses through the Egyptian ages, with their development of papyrus (reed paper) and portrays the discovery of real paper by the Chinese. Contrasting this early development, modern paper production by marvelous, electrically driven machinery is shown.

Guayule Rubber, 1 reel, 16mm. sound, Kodachrome; produced by the United States Department of Agriculture.

OFFERED TO: groups.

AVAILABLE FROM: United States Department of Agriculture, Extension Service, Washington 25, D. C.

Guayule Rubber shows how Uncle Sam, to supplement a meager supply of natural rubber, has turned to the guayule plant which is native to parts of Mexico and Texas. The film depicts the planting, cultivation and harvesting of the shrub on plantations and in nurseries of California. The final sequence shows the process of extracting rubber for manufacturing.

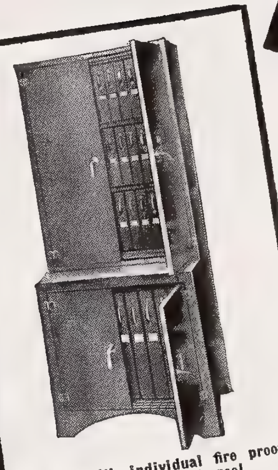
Aluminum: Mine to Metal, 2 reels, 16mm. sound on film, black and white, running 18 minutes; circulated by the United States Bureau of Mines.

OFFERED TO: individuals or groups.

AVAILABLE FROM: Louis F. Perry, Bureau of Mines Experimental Station, 4800 Forbes Street, Pittsburgh.

Aluminum: Mine to Metal exhibits, through actual scenes, the mining, processing and smelting of bauxite ore as it is converted into Alumina. Thence the metal, alumina, is treated chemically, to secure aluminum for its irreplaceable rôle in industry. This romance of metal culminates with the showing of the finished ingots, ready to be shipped.

STEEL



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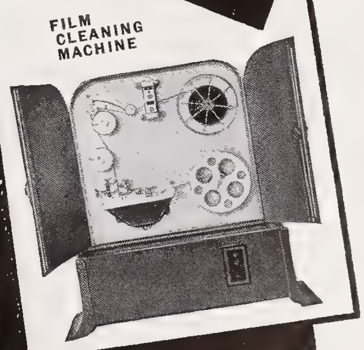

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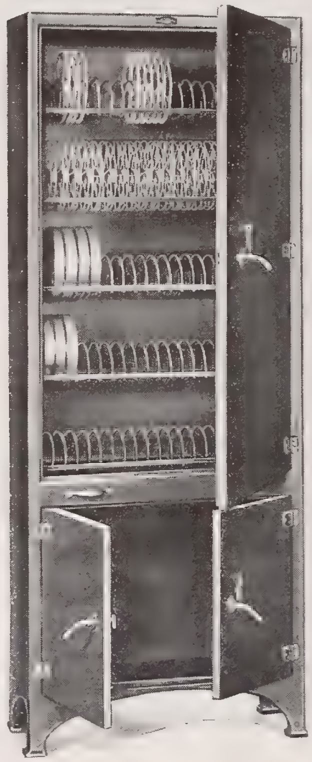
News of the industry

[Continued from page 410]

Film cabinet Neumade Products Corporation, 427 West 42nd Street, New York City, announces the production of a new, all metal 16mm. film storage cabinet. Measuring 64 inches in height, 30 inches in width and 14 inches in depth, the cabinet is fitted with sectional shelves with separators to hold forty 400 foot reels of film in the upper shelves, twenty 800 foot reels on the third shelf, twenty 1200 foot reels on the fourth shelf and twenty 1600 foot reels on its lower shelf. The cabinet also features utility drawers. The entire contents of the cabinet can be locked behind steel doors under a three way locking device.



Neumade film storage cabinet receiving various sized reels

Hebert news Arthur A. Hebert, ACL, of the Hebert Studios, Inc., 53 Allyn Street, Hartford 3, Conn., has initiated a monthly pamphlet. *Topics of the Tropics.* The house organ is designed to bring information concerning new picture releases for rental to non theatrical and school groups. It brings humor and spice along with information on films.

New battery Reports from R.C.A. Victor, of Camden, N. J., distributors for the Ideal Commutator Dresser Company's new rechargeable flashlight battery, state that the battery reduces usage costs by as much as seventy five percent, gives steadier, brighter light and replaces 400 "throw away" dry cells. This battery creates noticeable savings of critical materials, including zinc, carbon and plastics.

Amateur clubs

[Continued from page 398]

Tri-City chooses Tom Severs, of Moline, Ill., has been announced as the newly elected president of the Tri-City Cinema Club, Midwestern unit also serving the communities of Rock Island, Ill., and Davenport, Iowa. Other officers include A. R. Bruns, first vicepresident; Margaret West, second vicepresident; Roger Spitznas, ACL, secretary treasurer. Serving with them on the board of directors are Ward D. Paley, ACL, and Mrs. Charles Snyder. First place winners in the club's annual contest are Dr. A. N. Mueller, ACL, with *Trees* (16mm. class), and Tom Griberg, ACL, with *Virginia* (8mm. class).

In Kansas City There were eight entries in the recent monthly contest conducted by the Kansas City (Mo.) Amateur Movie Makers, with three awards in trade being sponsored by the Standard Sales Company of that city. The place winners in order were Dr. L. E. Carr, for *Golden Wedding;* Clare Turney, for *The Turneys Buy A Camera;* Walter Jennings, ACL, for *Tiny Factories.* Other program items have included a talk on camera tricks, by John Sherard; screenings of *Colonial Williamsburg, Invasion* and *Soup Symphony.* President J. Lott, ACL, has appointed a club promotional committee which includes E. M. Barnard, ACL, Ben Barnhart, ACL, Al Furnans, ACL, Lyle Cooke, ACL, and Mr. Sherard.

Silent Superman Hailing William S. Hart as the "Silent Superman," members of the 8-16 Movie Club, ACL, of Philadelphia studied pre talkie film technique at a recent 16mm. screening of one of the great Hart "horse operas." Seen on the same program were films on flash lamp still photography, a test showing of Ansco Color and a revival of *Picnic Daze*, an early club production. Seventeen members of this Philadelphia unit were recent guests of the Berks Camera Club at that organization's annual picnic.

New name Meeting under their new name of Bridge City Movie Club, ACL, members of the erstwhile Logansport (Ind.) Amateur Mo-

[Continued on page 414]

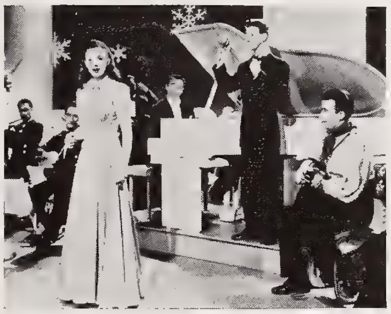
Films you'll want to show

Non theatrical movie offerings

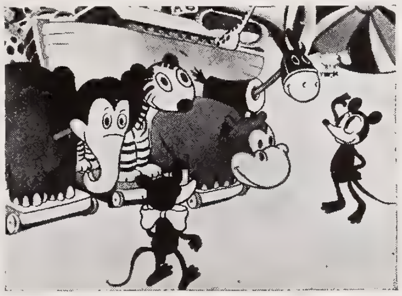
■ *Little Lord Fauntleroy*, taken from Frances Hodgson Burnett's famous novel, is available in 16mm. sound on film in black and white from Allied 16MM. Distributors Corporation, 1560 Broadway, New York 19, N. Y. This special David O. Selznick production was the first which brought Mickey Rooney into prominence.

■ *Topper*, nine reels, 16mm. sound on film, black and white, has just been released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York 19, N. Y. This racy Thorn Smith comedy portrays the experiences of a young couple who are killed in an automobile accident. They find, when they are reborn in space as spirits, that they cannot enter Heaven because they have never done one really overt good turn. The unwitting Mr. Topper becomes their "good deed" victim for the space of one year.

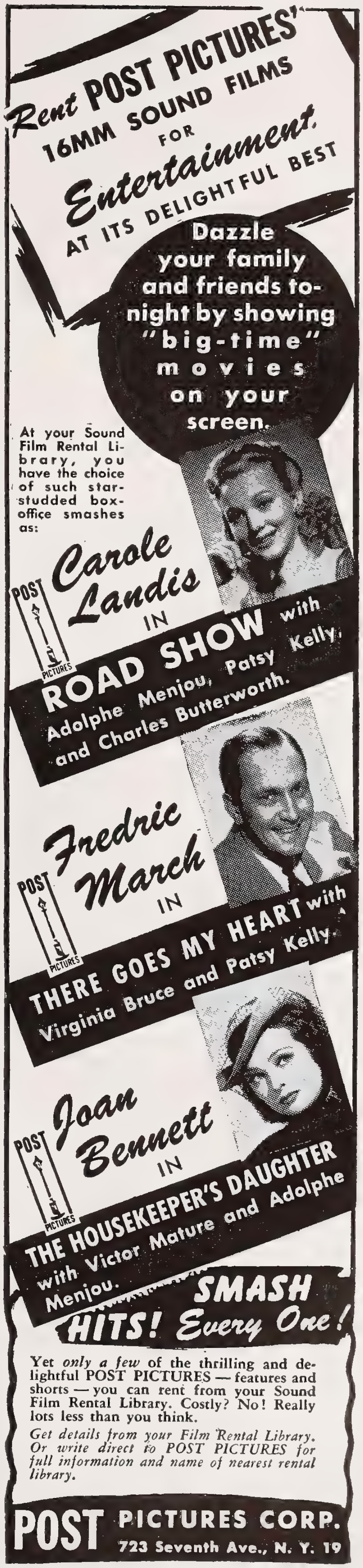
■ *Paris Liberated and Yanks Recapture Guam*, one reel, two 8mm. editions and three 16mm. editions including a sound on film deluxe version, black and white, is presented by Castle Films, Inc., 30 Rockefeller Plaza, New York, N. Y. The *Paris Liberated* section of the film includes scenes of the French "underground" preparing to capture the city from the Nazis and intensely dramatic scenes of French patriots battling their captors in the streets. Included in the same reel there is also the important military event of the Americans recapturing Guam from the Japanese.



■ *It Comes Up Love*, six reels, 16mm. sound on film, black and white, will be released October 9, for approved non theatrical audiences by Bell & Howell's Filmosound Library, 1843 Larchmont Avenue, Chicago 13, Ill. This production concerns the story of a handsome young dancer who reluctantly agrees to enter the realm of those in the social register, and it deals with the amusing circumstances surrounding his movements among that set in which he feels he has no part, but where he ultimately wins a place.



■ *Toyland Adventure*, a Jungle Jinks Cartoon in varying lengths of 8mm. silent and 16mm. silent and sound on film, black and white, has been released by Official Films, Inc., 625 Madison Avenue, New York 22, N. Y. With the striking of the toyland clock at midnight, the hour of magic, all the toys come to life for a rollicking occasion. They play all the toyland games.



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Joan Bennett IN THE HOUSEKEEPER'S DAUGHTER with Victor Mature and Adolphe Menjou.

SMASH HITS! Every One!

Yet *only a few* of the thrilling and delightful POST PICTURES — features and shorts — you can rent from your Sound Film Rental Library. Costly? No! Really lots less than you think.

Get details from your Film Rental Library. Or write direct to POST PICTURES for full information and name of nearest rental library.

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723 Seventh Ave., N. Y. 19

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge $2

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EQUIPMENT FOR SALE

■ BASS SAYS: For over 33 years our policy has been satisfaction or your money back always. 16mm. Bell & Howell 2000 ft. reels, $4.25; 16mm. Bass 1600 ft. reels, $3.85; 16mm. Bass 1600 ft. cans, $3.50; 16mm. Bass 1200 ft. reels, $3.30; 16mm. Bass 1200 ft. cans, $2.15; 30 x 40 Radiant DeLuxe tripod screen, $13.75; 40 x 40 Radiant DeLuxe tripod screen, $17.75; 48 x 48 Radiant DeLuxe tripod screen, $21.50; 30 x 40 Da-Lite Versatol screen, $7.50; 40 x 40 Da-Lite Versatol screen, $10.00. USED 16mm. CAMERAS: 100 ft. DeVry *f*/3.5 lens, $37.50; Simplex Magazine, *f*/6.3 lens, $49.50; Bell & Howell Magazine Model 121, *f*/2.7 lens, case, accessories, $72.50. In stock: new Bolex H-8 camera less lenses, with Micro frame counter and extension handle, $220.40 inc. tax; new Bolex H-16 camera less lenses, with Micro frame counter and extension handle, $220.40 inc. tax; sole leather case for same, $35.00. Immediate delivery on new Bolex L-8 palm size with Kern *f*/2.8 lens in focusing mount with case, $152.25; 16mm. Victor sound projector Model 12 with 500 watt bulb, complete at $250.00. SPECIAL: Defranne Universal Vertical title stand complete with magnifier, for following cameras: Kodak 8mm.; Bell & Howell 70DA; Kodak 16mm.; Keystone 8. Your choice, each, postpaid anywhere in the USA, $5.75. Another lot of Baia 8mm. slitters, $3.03; another lot of Craig 16mm. Jr. complete Editors, includes DeLuxe Splicer, rewinds and cast aluminum base with cement, $19.75; Baia automatic splicer for 8 or 16mm., $8.75; Craig Jr. splicers for 8 or 16mm., $3.95. We buy 'em, sell 'em, and trade 'em. Complete stocks of new Cine equipment all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ 1" ZEISS Biotar *f*/1.4, 15mm. Hugo Meyer *f*/1.5, 15mm. Cooke *f*/2.5, 2" Cooke *f*/3.5, all for 16mm. movie camera. 4" Cooke *f*/4.5 for 8mm. B & H Film viewer with Craig splicer and 1600 ft. winders. BUNDSCHU, 22 So. 12th Ave., Mt. Vernon, N. Y.

■ FOR SALE, NEW: 16mm. Model G Repeater Kodascope with 2" *f*/1.6 lens, 750 W. lamp, case, $179.60; 16mm. Kodascope Editor outfit with Eastman Universal Splicer and Viewer, $48.50; Kodak Portable Miniature Enlarger, *f*/4.5 lens, case, $53.35; ditto with *f*/6.3, $45.35; Eastman Commercial All Metal Tripod, $70.00. Slightly used Castle films, complete reels, 16mm. sound, $10.95, 16mm. silent, $5.95, 8mm., $3.95; send for list. ALVES PHOTO FINISHING SERVICE, 14 Storrs Ave., Braintree 84, Mass.

■ HOMEMADE blimp with synchronous motor drive ready to attach Cine Special. Work within eight feet of microphone. $90.00. PAUL J. THOMPSON, 709 South Fourth St., Yakima, Wash.

■ MOVIE-MITE sound projector; four tube amplifier; 1600 ft. capacity; complete, $175.00. JOHN FLIER, 384 North Monroe St., Ridgewood, N. J.

■ CAMERAMAN'S Reference Book, all movie problems, $4.00; Camera dust blowers, $1.75; Kem metal polishing cloths, $.50; 4 used Foco Flood lights, cables, stands, case, $55.00; 16mm. silent Movieola; Ampro 16mm. sound projector, 3 speakers; De Vry 16mm. sound projector, $350.00; 1000-2000 watt Fresnel spotlights, studio stands, bulb, $60.00-$80.00 each; 6 pairs portable Rosslites, 1000 watt bulbs, cables, stands, case, $57.50 pair; Bausch & Lomb 4" *f*/4.5, C mount, $54.50; Cooke 6" *f*/5.5, C mount, $69.50; Hugo Meyer Tele Megor 7", *f*/5.5, C mount, $72.50; Correctoscope for Filmo *f*/1.5 lens, $35.00; Optiax focusing A mount, $12.50; 1½-2-2½ inch *f*/2.5 projection lenses, $5.95 each; 2-2½ inch De Vry projection *f*/1.6-*f*/1.85 lenses, $12.50-$14.50; pair Kin-O-Lux 8-16mm. rewinds, new, $9.00 pair; Auricon Recorders, blimps for Cine Specials, motors, microphone booms, dollies, complete 16mm production units. Buy-sell-trade. CAMERA MART, 70 West 45th St., New York City.

■ FOR SALE: Cine-Kodak A, *f*/1.9, hand cranked with case and slow motion attachment, like new, with tripod, $95.00. Acme 35mm. Portable Motion Picture Projector, $45.00. STILLER COMPANY, Stiller Bldg., Green Bay, Wisc.

EQUIPMENT WANTED

■ WANTED: Filmo 16mm. Magazine camera with or without lens. C. REETZ, P. O. Box 147, Pawtucket, R. I.

■ SELL YOUR MOVIE EQUIPMENT NOW—WANT sound cameras, 8-16-35mm. silent and sound projectors; 35mm. Eyemo, Cine Specials, lenses, motors; send description, price, cash waiting. CAMERA MART, 70 West 45th St., N. Y. C.

FILMS FOR EXCHANGE

■ BUY MORE WAR BONDS and yet enjoy BETTER FILMS, by adopting our inexpensive exchange plan; silent pictures, $1.00 reel; sound, $2.00. Also sell. Free catalogue. Send for Victory Bulletin on SELECTED SOUND programs, reasonable rentals. BETTER FILMS, 742 New Lots Ave., Brooklyn 7, N. Y.

FILMS WANTED

■ I BUY—sell—swap—rent S.O.F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

■ WANTED: 8-16mm. silent, sound films; Moviemite projectors, parts, any condition. Highest prices paid. Box 209, Park Ridge P. O., New Jersey.

FILMS FOR RENTAL OR SALE

■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock; orders shipped day received by STANLEY-WINTHROP'S, 5-7 Revere Rd., Quincy, Mass.

■ SOUND SHOWS $2.00 per day. 16 and 8mm. films for sale. Catalogues available. JENKINS AUDIFILMS, Lewisburg, Pennsylvania.

■ RENT 8mm.-16mm. films by the week. 35¢ up. Catalogs. DAYTON FILM RENTAL, 2227 Hepburn Ave., Dayton 6, Ohio.

■ BARGAIN sale! 16mm. sound features and short subjects. Send for complete list. MODERN SOUND PICTURES, Inc., 1219 Farnam St., Omaha 2, Nebraska.

■ "THE WORLD'S GREATEST Passion Play" in 8mm., 16mm. and 35mm. Specify sound or silent, rent or purchase. HEMENWAY FILM CO., 33-B Melrose St., Boston 16, Mass.

■ FILMS RENTED, 8 or 16mm., 5 reels, $2.00; EXCHANGED, $1.00 reel. We buy films, cameras, projectors. THE CAMERA MAN, 542-M 5th Ave., New York 19, N. Y.

■ RENT 16mm. sound films, 50¢ reel. Silents, 25¢. Large selection; late releases; new prints; free catalog. UNION COUNTY FILM SERVICE, 128 Chestnut St., Roselle Park, N. J.

■ WRITE for large list of 8mm.-16mm. films, projectors, cameras, lamps, reels, rewinders, screens available. Sound and silent. ZENITH, 308 West 44th St., New York City.

MISCELLANEOUS

■ 8MM. FILMS and Lionel O Gauge Railroad Equipment. Bought — sold — traded. RIEDEL FILM & TRAIN SERVICE, Dept. MM-1044, 3207 Joslyn Rd., Cleveland 11, Ohio.

■ THOSE EARLY FILMS OF YOUR BOY NOW IN SERVICE are a sacred trust. Are they deteriorating? Have them edited and preserved for long life. Forward same for free inspection and estimate to America's Pioneer 16mm. Film Editor. RALPH R. ENO, Suite 501, 1600 Broadway, New York 19, N. Y.

Have you sent in your entry for Ten Best?

Films must be received by five o'clock on Monday, October 16. Last call!

Amateur clubs

[Continued from page 412]

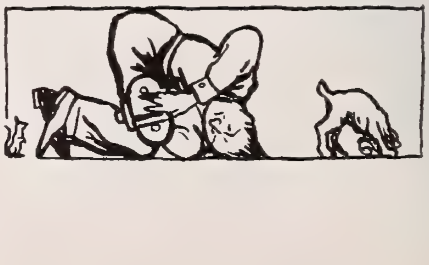
tion Picture Club have been busy during the summer with meetings, contest filming and a group outing. Two talks —*The Movie's Chief Tools*, by Mrs. I. C. Watts, and *Post War Color Photography*, by George L. Webb—have been highlights of the meeting programs. The outing, which was held at the home of club president Mrs. George F. Muehlhausen, ACL, featured swimming, tennis, archery, croquet and shuffleboard, as well as movies and the all important picnic lunch.

Dual meeting in S. F. Members of the neighboring Cinema Club of San Francisco and of the Westwood Movie Club gathered recently for their second joint meeting, with Westwood serving this time as the host. Presented on the feature program were *Ice Follies of 1944*, by Adaline Meinert (CCSF); *Yosemite National Park*, by Don Campbell (WMC); *The Fur Coat*, a production by the Cinema Club; *Grand Canyon*, by Fred Harvey (WMC); *Fun On The Farm*, by Mrs. Florence Kleyn (CCSF). Both clubs have enjoyed outings during the past summer—the Cinema Club members to Mt. Tamalpais, under the leadership of Charles Hudson, while Westwood members journeyed to Emerald Lake, as guests of Dr. Irving C. Gobar, ACL, and Mrs. Gobar.

Results in Rockford Dr. M. G. Sponem, with *Getting Around*, is the first place and grand trophy winner in the Advanced Class of the late annual contest conducted by the Rockford Movie Makers, in Illinois. Bruce Johnson took second award in the same group with *Mountain Holiday*. In the Novice Class, *Seasons* won the first award for William Schmeling, followed by *Sandusky Mountains*, by Hazel Nelson, ACL. W. L. Howe, Adolph Gustafson, ACL, Mr. Johnson and Nick Brewer, ACL, placed in that order in a Kodachrome slide competition conducted at the same time. Harry Eggert, ACL, was in charge of contest arrangements.

CLEAN WINDOWS

If your script calls for scenes filmed through windows, be sure that these are well cleaned before the action is shot. Spots on glass that might pass unnoticed in real life will obtrude themselves with unhappy results in film.



OPTICAL SCIENCE reaches new heights at Kodak

POURING A "MELT" of optical glass in the world's first all-electric glass plant at the Kodak lens works. The heavy platinum lining of a melting pot costs $4,800—only platinum keeps impurities down to the maximum allowed by Kodak, 1 part in 1 million . . . The glass itself is made of "rare elements"—tantalum, tungsten, and lanthanum. Kodak's use of these, instead of sand, to produce optical glass with a much higher refractive index (light-bending ability), without marked increase in dispersion, is the "first basic discovery in optical glass in 55 years."

. . . makes possible the finest camera lenses of all time

The first of Kodak's "postwar" lens formulas are incorporated in such lenses as Kodak Medalist's f/3.5, the Recordak microfile lenses, and Kodak's f/2.5 aerial lens for night reconnaissance.

Experimental aerial lenses of other speeds, designed and made by Kodak, each requiring years of computation, are now with the Air Forces.

ONE great factor in these new lenses is the revolutionary "rare element" glass developed by Kodak. In the past the lens designer begged for new types of glass for the development of his ideas. Now he has resources in glass which outstrip his creative imagination.

His position is similar to that of the physician who suddenly is given a new curative agent such as penicillin. It takes years to explore and realize its full usefulness.

At Kodak, "optics" includes every step in lens making, from a design originated for a special purpose by Kodak scientists to the tested and approved lens finally mounted in the camera.

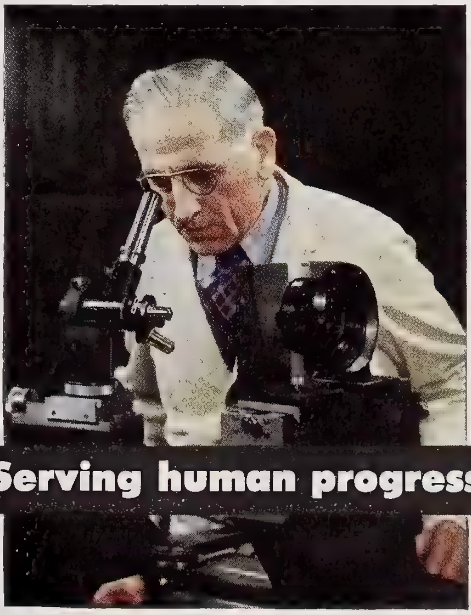
This applies from the lens of the lowest priced Brownie or Kodak to the rare-element "postwar" lens of the costliest Kodak.

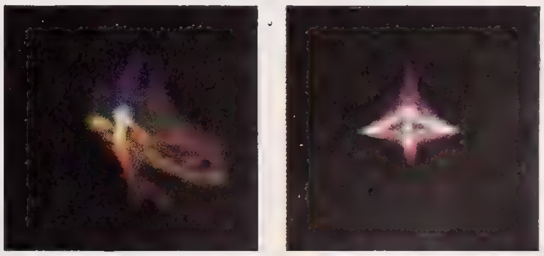
This program of lens development is now being extended—for the better pictures you'll make in the future.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

REMEMBER THE MARINE CAPTAIN who led his platoon onto the beach in the first assault wave at Tarawa? . . . how, after all his men were killed, he wiped out a Jap machine-gun position before he was fatally wounded? . . . how, in his last letter home, he had written "The marines have a way of making you afraid—not of dying, but of not doing your job"? A stern example to us at home.
BUY MORE WAR BONDS.

½ "LIGHT WAVE"—after all surfaces of the several elements in a lens have been ground and polished to an accuracy of ½ "light wave"—1/100,000 of an inch—the assembled lens is brought to a lens bench for study and adjustments. The microscope shows the image of a pinpoint of light about 200 feet away—it appears as a tiny star. The size, shape, and color of the star image are determining factors in judging the optical quality of the lens.





STARS BAD AND GOOD—At left a "bad" star, at right a "good" star, as seen in lens bench microscope. In a lens which passes muster, the star must be symmetrical in shape and color, not exceed a maximum size. Weird shapes and bright colors, as at left, mean rejection. Star images photographed at 11° off axis.

Serving human progress through photography

SONGS . . . LAUGHTER . . . ROMANCE . . .

. . . in generous, enjoyable proportions. That's Universal's new *Rhythm of the Islands,* now released for showing at approved non-theatrical locations through Filmosound Library. Send for the catalog which lists and describes all the thousands of fine films you can rent or buy from the Filmosound Library.

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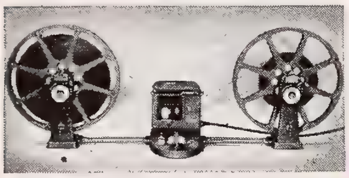
The Filmotion Editor is the next thing to professional editing equipment. You can buy a unit at a time. Smart editing makes any home movie more entertaining.



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War Bonds

Filmo PROJECTION makes your best movies better... and here's why

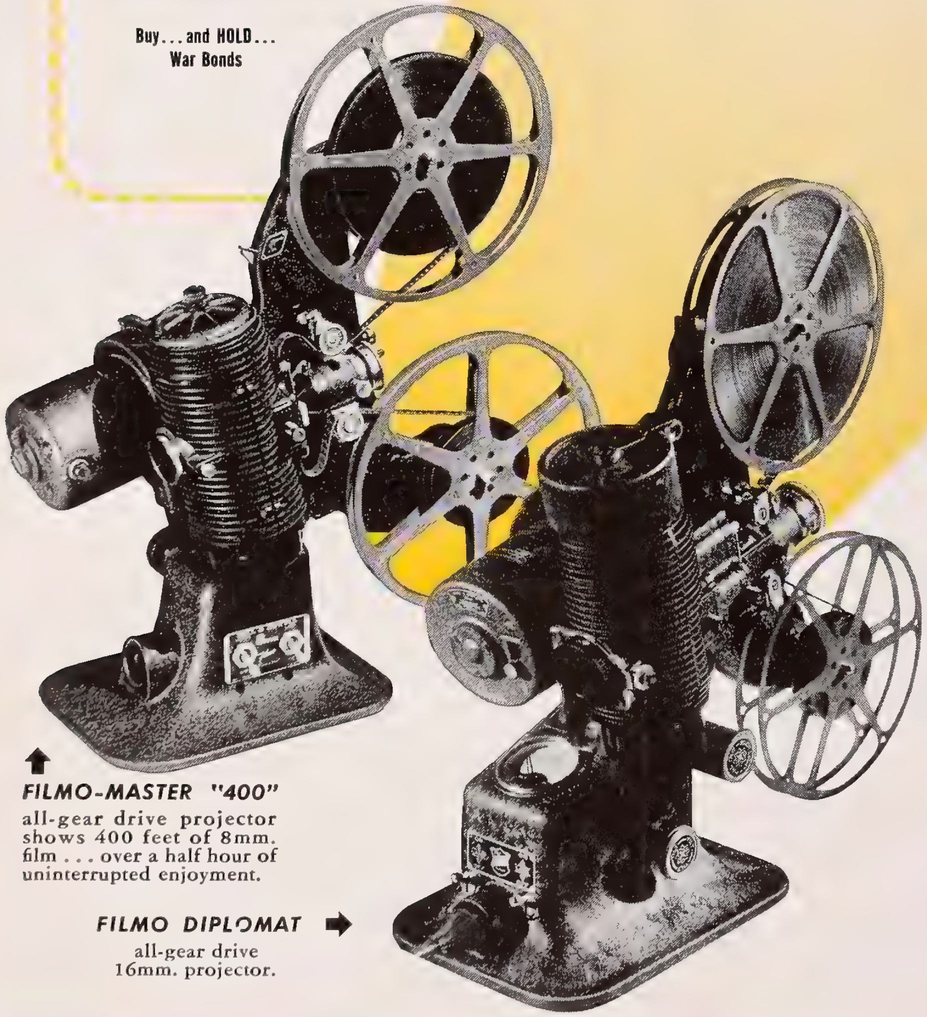
If you haven't seen your movies on a Filmo Projector, maybe they're better than you think! For Filmo Projectors, both 8mm. and 16mm., make any film put its best foot forward . . . give movie makers even more reason to be proud of their camera work.

Here are a few of the reasons why a Filmo Projector will make your best movies better . . .

1. The Filmo optical system—lamp, reflector, condenser, and lens—is scientifically correct. It gives *uniformly* brilliant illumination . . . no dark picture corners or edges, no central "hot spot." It is *permanently* correct . . . all parts are held in the rigid, die-cast frame. Yet parts requiring periodic cleaning are easily withdrawn.
2. The exclusive Filmo shutter and shuttle movement eliminates flicker, insures rock-steady pictures with no jump, no side weave.
3. Filmo Projectors are kind to your films. There's no wearing "saw" on film perforations, no scratching contact of picture area with any stationary part. Adequate air cooling and an automatic safety shutter prevent heat damage.

When Filmo Projectors get their honorable discharge from the Armed Forces, and are again available to civilians, get one and see your 8mm. or 16mm. films at their brilliant best. After V-day there'll be Filmos for every need. They'll be even better Filmos than before, because of our war-accelerated research in OPTI-ONICS.

Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Est. 1907.*



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all-gear drive projector shows 400 feet of 8mm. film . . . over a half hour of uninterrupted enjoyment.

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MOVIE MAKERS

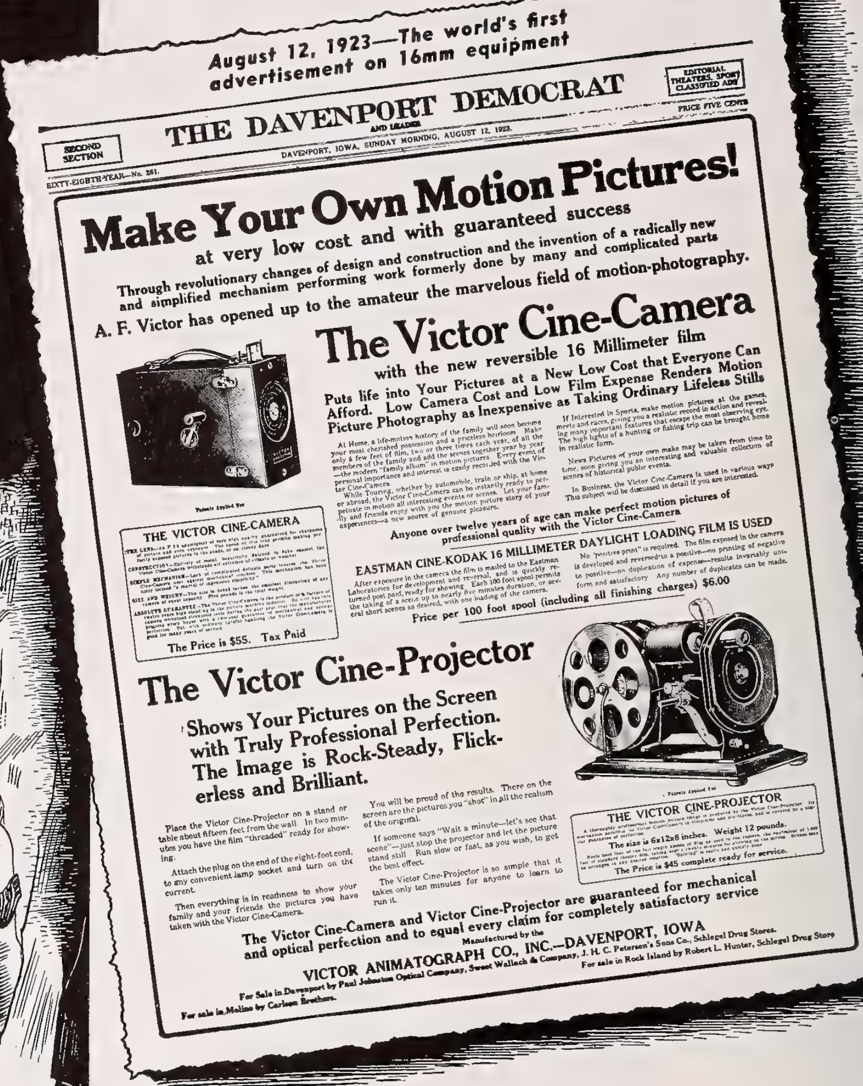
Magazine of the Amateur Cinema League, Inc.

Albert E. Murray

NOVEMBER, 1944 ★ ★ ★ 25c

Pioneer in Education

August 12, 1923—The world's first advertisement on 16mm equipment



SECOND SECTION

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EDITORIAL THEATERS, SPORT CLASSIFIED ADS

PRICE FIVE CENTS

SIXTY-EIGHTH YEAR—No. 261.

DAVENPORT, IOWA, SUNDAY MORNING, AUGUST 12, 1923.

Make Your Own Motion Pictures!

at very low cost and with guaranteed success

Through revolutionary changes of design and construction and the invention of a radically new and simplified mechanism performing work formerly done by many and complicated parts A. F. Victor has opened up to the amateur the marvelous field of motion-photography.

The Victor Cine-Camera

with the new reversible 16 Millimeter film

Puts life into Your Pictures at a New Low Cost that Everyone Can Afford. Low Camera Cost and Low Film Expense Renders Motion Picture Photography as Inexpensive as Taking Ordinary Lifeless Stills

At Home, a life-motion history of the family will soon become your most cherished possession and a priceless heirloom. Make only a few feet of film, two or three times each year, of all the members of the family and add the scenes together year by year—the modern "family album" in motion pictures. Every event of personal importance and interest is easily recorded with the Victor Cine-Camera.

While Touring, whether by automobile, train or ship, at home or abroad, the Victor Cine-Camera can be instantly ready to perpetuate in motion all interesting events or scenes. Let your family and friends enjoy with you the motion picture story of your experiences—a new source of genuine pleasure.

If Interested in Sports, make motion pictures at the games, meets and races, giving you a realistic record in action and revealing many important features that escape the most observing eye. The high lights of a hunting or fishing trip can be brought home in realistic form.

News Pictures of your own make may be taken from time to time, soon giving you an interesting and valuable collection of scenes of historical public events.

In Business, the Victor Cine-Camera is used in various ways. This subject will be discussed in detail if you are interested.

Patents Applied For

THE VICTOR CINE-CAMERA

The Price is $55. Tax Paid

Anyone over twelve years of age can make perfect motion pictures of professional quality with the Victor Cine-Camera

EASTMAN CINE-KODAK 16 MILLIMETER DAYLIGHT LOADING FILM IS USED

After exposure in the camera the film is mailed to the Eastman Laboratories for development and reversal, and is quickly returned post paid, ready for showing. Each 100 foot spool permits the taking of a scene up to nearly five minutes duration, or several short scenes as desired, with one loading of the camera.

No "positive print" is required. The film exposed in the camera is developed and reversed to a positive—no printing of negative to positive—no duplication of expense—results invariably uniform and satisfactory. Any number of duplicates can be made.

Price per 100 foot spool (including all finishing charges) $6.00

The Victor Cine-Projector

Shows Your Pictures on the Screen with Truly Professional Perfection. The Image is Rock-Steady, Flickerless and Brilliant.

Place the Victor Cine-Projector on a stand or table about fifteen feet from the wall. In two minutes you have the film "threaded" ready for showing.

Attach the plug on the end of the eight-foot cord, to any convenient lamp socket and turn on the current.

Then everything is in readiness to show your family and your friends the pictures you have taken with the Victor Cine-Camera.

You will be proud of the results. There on the screen are the pictures you "shot" in all the realism of the original.

If someone says "Wait a minute—let's see that scene"—just stop the projector and let the picture stand still. Run slow or fast, as you wish, to get the best effect.

The Victor Cine-Projector is so simple that it takes only ten minutes for anyone to learn to run it.

Patents Applied For

THE VICTOR CINE-PROJECTOR

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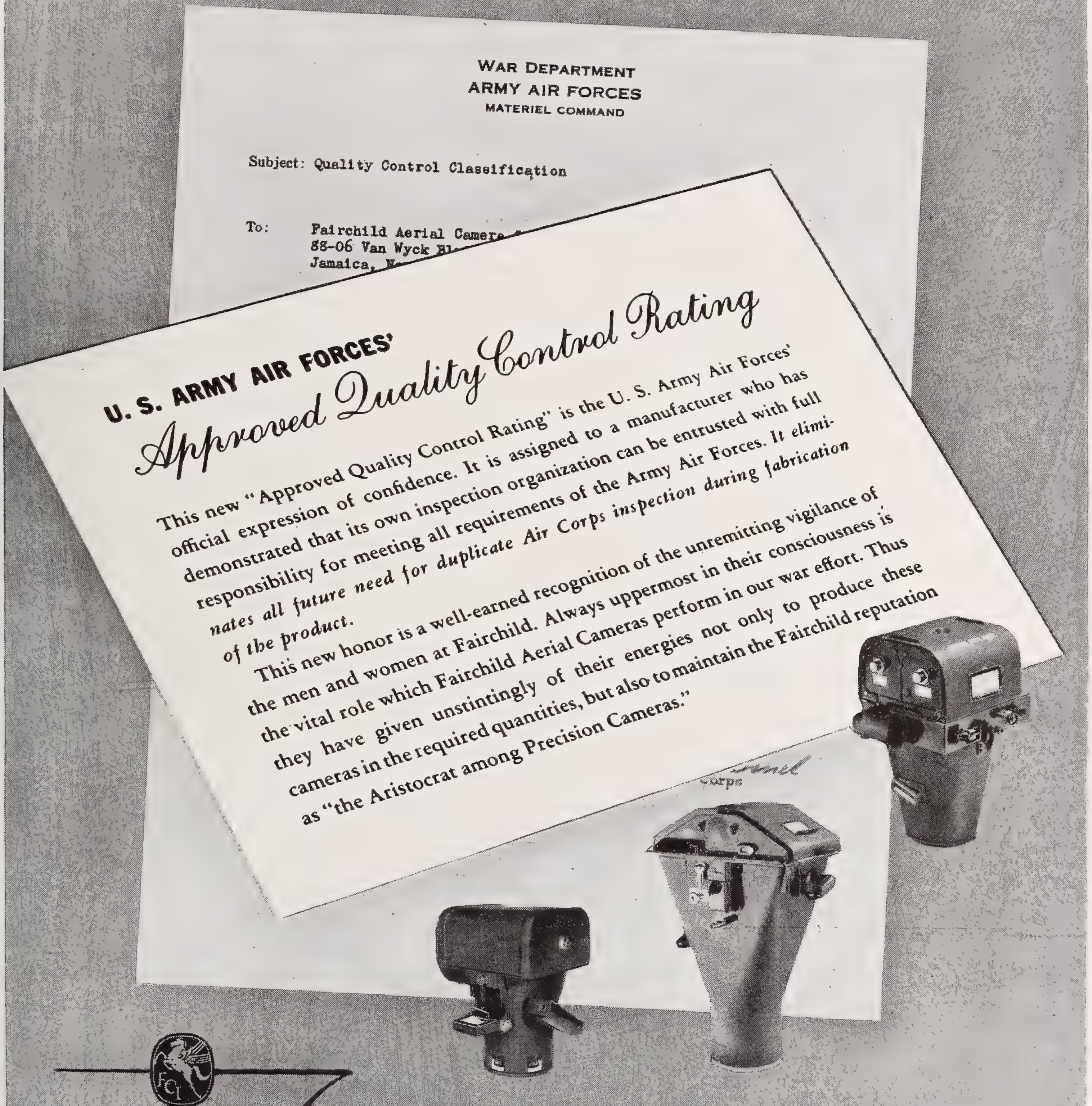

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MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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• ON THE COVER: Oil by Lieutenant Albert K. Murray of the U. S. Navy; Catalina plane in Haiti; courtesy Consolidated Vultee Aircraft Corporation.

Hobart Photo Features

Main title for a reel, lettered by Stahl Editing and Titling Service

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WASHINGTON FILM NEWS

WILLIAM M. NELSON

16 TEACHES READING

One of the most noteworthy contributions of the film medium to the advancement of learning has quietly been taking place in Mexico during the past few months. At a time when films of all types are accomplishing teaching miracles and bid fair to revolutionize the formalized classroom instruction of prewar days, the Mexican government and Walt Disney have put their heads together to see if the very basic and essential subject of reading can be taught by films.

While they are unlike anything that has ever been tried before, the four pictures that comprise the first experimental series of Disney Mexican films operate on the general idea of associating simple visual images and visual actions with words. This method of teaching reading, in essence, goes back to McGuffey (and further than that, for all we know), but the Disney films give this old method an impact and dynamic emphasis that would have sent rote and rule teachers of the McGuffey era screaming in fright from their classrooms.

The Disney films, which feature Mickey Mouse, are scored in Spanish, and they are being tried out in the Guadalajara area. The experiments are carried out with the cooperation of the Mexican Ministry of Information. The films are currently being shown as part of a program which includes Coordinator of Inter-American Affairs health films. Audiences are composed of both adults and children. If successful, the pictures will later be tried on groups made up exclusively of people living in rural areas, and then on entirely urban groups.

In American schools, films have not been used to teach reading. If the Mexican venture is successful, it is quite probable that similar experiments will find their way into United States classrooms. From our own low perch, the Disney Mexican experiment appears to be most significant. We look upon it as putting several more bricks in the structure that will one day support a 16mm. movie projector as the most important single item of equipment in American schools.

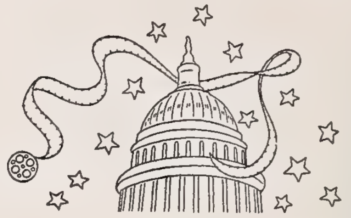
U. S. PICTURES OVERSEAS

The Office of War Information announced recently that it is currently serving more than 1000 theatres in Italy with United States entertainment films. Distribution of the films is handled through the Bureau of Psychological Warfare. Sixty of the theatres served are in Rome itself.

Robert Riskin, OWI Overseas Motion Picture Bureau chief, said that business in Italy was "sensational" and that Italian people were flocking to see the American films, and liking them. He explained the BPW distribution by saying that OWI would turn distributing of the films over to the individual companies concerned as soon as it could, but that, at the moment, the Army controlled all transportation, and there was no other way to move prints. Riskin also stated that he was asking distributors for an increasing number of prints, to meet the terrific demand.

Reports relating to the distribution of, and demand for, United States 35mm. entertainment product in other countries abroad are of a similar character. In many places, despite the difficulties and obstacles that a war inevitably creates, American film business is reported to be at a new high. As might be expected, countries with large soldier traffic, like England, France, North Africa and Egypt, are finding large and enthusiastic audiences for all the United States films that they can supply. More surprising is the fact that attendance records are also being broken in Brazil, India, Ceylon, Sweden, Switzerland, Trinidad, Uruguay, Peru, Free China and Venezuela. Actual billings from such countries are running from fifty to 125 percent higher than in 1939.

The reasons for this upsurge in demand for American films are many. Two appear to be prominent: (1) the idea of American pictures following close behind the American flag is an exciting one, and, in countries where things generally move more slowly, the mere fact that there *are* such pictures, shown shortly after they are released, is sufficient to bring a large portion of the population out to see them. (2) With GI Joes and GI Janes present in large numbers, native curiosity is aroused to the point where it will look to the movies to attempt to catch some of the background of the wonderful country where these very strange and very successful American people come from. The fact that the pictures often lead these innocent native inhabitants to believe that the curious and good looking Americans come from places where the streets are full of Indians, shooting at stage coaches, and eat in establishments equipped with seventy five piece orchestras, to whose accompaniment guests frequently deliver impromptu vocal solos, is beside the point.



What *is* relevant is the sharp increase in interest in United States films that the war has brought, and the opportunities that exist for American general film producers, in these same countries. By a rational process of being on the spot and delivering the goods to a ready market, Hollywood's foreign offices are reaping rich rewards. Why can't the non theatrical producer do likewise?

Most United States practical film producers have, during this war, made training films for one or another of the services or have made movies to fill a specialized need of industry. What is more logical, for the producer who can do it, than to adapt his experience and to sell his product to postwar industries and postwar consumers who will constitute a ready market in the same countries where entertainment films are now so well received? Many of these countries have little training, industrial or commercial film facilities of their own, and they should respond, with genuine enthusiasm, to efficient American products and services.

MISCELLANY

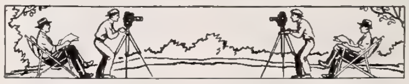
One of the reasons why there have not been more British films in this country is that heavy English accents are difficult for many Americans to understand. To solve this problem, Ealing Studios, Ltd., largest independent producing organization in England, has come up with the unique and practical solution of "dubbing in" American voices speaking American, in parts of films where the King's (?) English would be unintelligible to American audiences.

* * *

The General Electric Company plans to center all its electronics and television activity in Syracuse, N. Y., in an eight million dollar development to be built especially for the purpose.

* * *

Following the Barnum & Bailey circus disaster last summer, Hartford, Conn., is taking no chances on a repeat performance of the tragedy. Two theatre regulations now strictly enforced are that prohibiting admission of children under fourteen, unattended by an adult, and that forbidding smoking.



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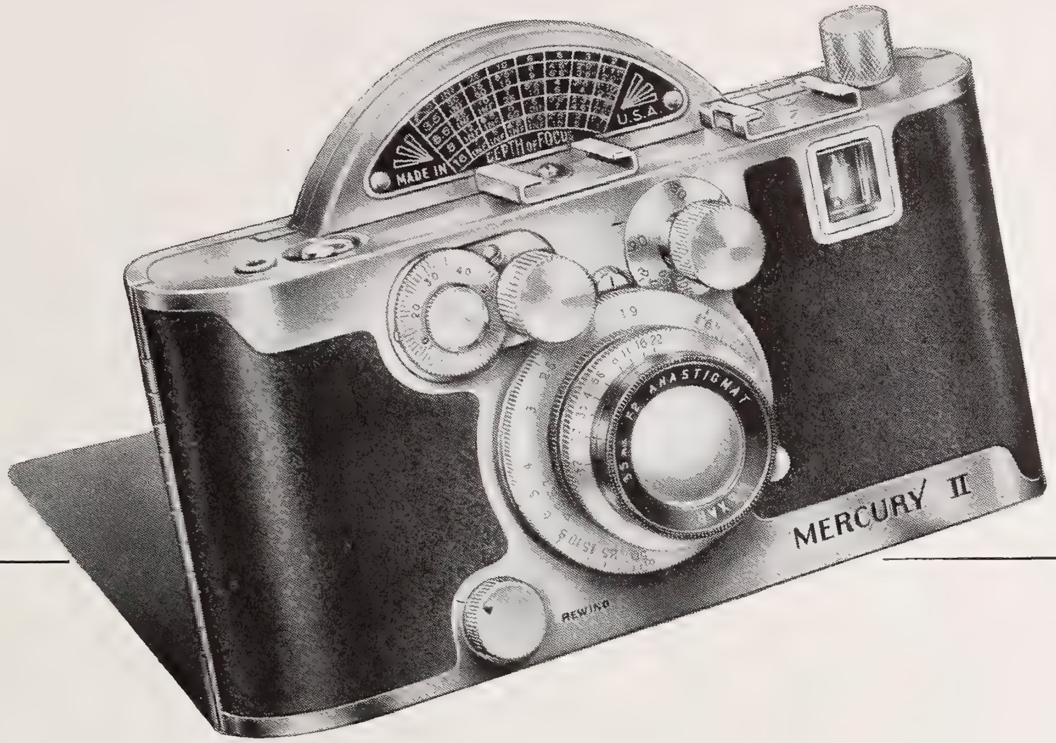

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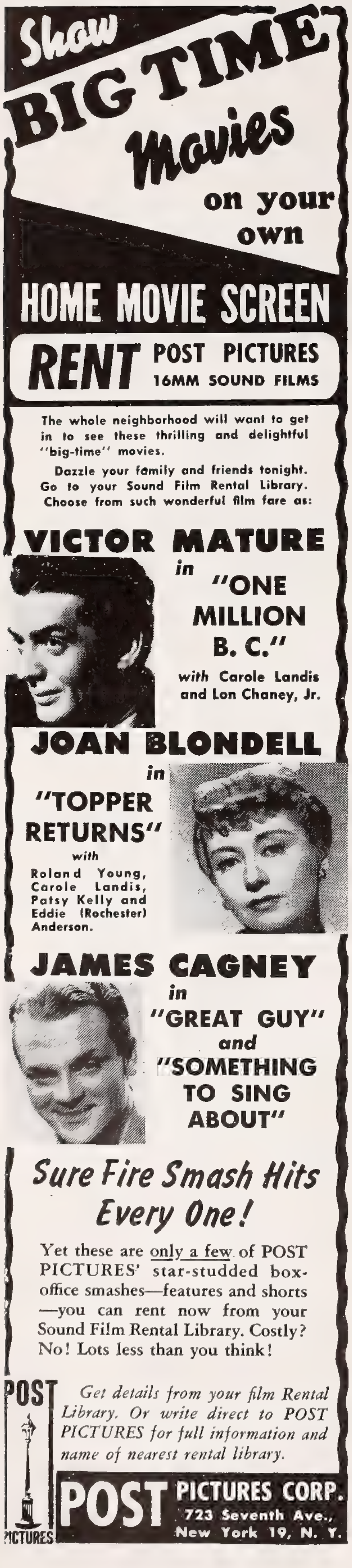

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Non theatrical movie offerings

■ *Flight for Freedom,* featuring Rosalind Russell, Fred McMurray and Herbert Marshall and produced by RKO, has been released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York 19, N. Y. The picture is in 16mm. sound on film, black and white. The poignant romance concerns the love of an ace flier and a famous aviatrix, with a powerful climax under the eyes of stealthy Japanese spies in the Pacific.

■ *Trail of the Royal Mounted,* a serial in ten episodes and twenty one reels, is a 16mm. sound on film, black and white release from the Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. The serial is built on the thrilling episodes that face the Royal Canadian Mounted policeman daily in his round of duties of keeping law and order along the trails of the picturesque Northwest.

■ *Wing, Claw, and Fang,* one reel, 8mm. in two lengths and 16mm. in three lengths including a sound version, black and white, is just released by Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. In this film of provocative title, a kitten, a dog, a penguin, a raven and a lion are the oddly assorted actors. They do amazing things just short of speech. The penguin saunters busy streets until he has found the fish for which he is searching. The raven robs the hen's nest and operates a cash register. The culmination comes when the lion, over playful with his trainer, becomes serious.

■ *Bashful Ballerina,* 16mm. sound on film, black and white, running sixteen minutes, is released by Official Films, 625 Madison Avenue, New York 22, N. Y. The inimitable Imogene Coca is starred as the bashful ballerina who is always out of step. Quite by accident she gets on the stage, during an important performance, wearing a long rain coat. In embarrassment and confusion, she begins to dance and is accepted by her audience as a clever comedienne.

■ *Follow the Band* is a delightful comedy built around the theme of a trombone playing goat farmer who wants to get into the exclusive Dairymen's Association. The refreshing, clean comedy is in 16mm. sound on film, black and white, and is available on November 14 from the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Ill.

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Closeups —What filmers are doing

Brigadier General Richard C. Lindsay, ACL, of the United States Army Air Forces, is, as far as we know, the first general officer to grace the membership roster of the League. We are proud of General Lindsay, both for his star and for his record with us as a charter life member. His card in our files tells (in tabloid) an interesting and trenchant story of Army life—in peace and in war.

In 1929, three years after joining the ACL, Mr. Lindsay enrolled as an Air Corps cadet and was graduated within the year as a second lieutenant. In 1935 he became a first lieutenant, rising to captain in 1940. Just a year later he pinned on the golden oak leaves of his majority, which was his rank at the time of Pearl Harbor. During the three years of America's participation in the war, he then rose rapidly through the commissions of lieutenant colonel and colonel to his present appointment as a brigadier. General Lindsay, the ACL salutes you, Sir!

Using his movies to aid the cause of movies was the pleasant contribution of Frank E. Gunnell, FACL, at a recent screening of *Northeast To French Canada*, held in the Staten Island (N. Y.) Day School. The proceeds of the presentation will initiate a fund for the purchase of 16mm. sound projection equipment by the Staten Island Institute of Arts and Sciences, of which organization Mr. Gunnell is also a member. The screening was in a way a première as well, since *Northeast To French Canada* is a newly devised compilation from *Along Maine Shores*, *The Gaspé Peninsula* and *Baie St. Paul*, earlier Gunnell productions.

There was a lot of hard work that went into the production of *Safeguarding New Haven*, as Hugh A. Keenan, ACL, and Fire Chief Paul P. Heinz tell you in this number of Movie Makers. As far as Mr. Keenan is concerned, however, his efforts have been more than repaid. Not long after the film was finished, Chief Heinz presented him, on behalf of the Fire Department, a complete set of regulation boots, rubber coat and the traditional fireman's helmet. Central on the helmet's crown there was affixed a gleaming departmental badge identifying Mr. Keenan's rank. The badge reads: *Cinematographer, New Haven Fire Department.*

This column has done a bit of boasting recently on how Movie Makers gets around among the G.I.'s. Well, we now have a picture to prove it. In July, we told you in some detail of the difficulties Pvt. Carroll Davidson, ACL, (ex Minneapolis) had encountered in maintaining his membership while he was busy routing movies around the China-Burma-India theatre. In the same column, we mentioned briefly that T/5 Harry S. Smith (ex Rockville Centre, N. Y.) was also working out of New Delhi as an Army cameraman. . . . So, what happens? Why, Davidson reads the item about Smith, of course; he looks him up, and immediately sends us the attached picture. Seems they just missed meeting at Astoria, where both trained in the Signal Corps.

T/5 Harry S. Smith, USA, third from left, standing, is Army cameraman

We are still laughing (inwardly, at least) at the situation in which John G. Ellis, ACL, the movie making owner of Highfield Farm, in Massachusetts, now finds himself. In the first place, more or less at the urging of our Department of Agriculture, Mr. Ellis has over the years brought his farming to a fine state of mechanized efficiency. In the second place, at the direct request of our State Department, he has been shooting, for the year just past, New England rural life as it exists today.

For nearly a twelvemonth, State seemed quite pleased with the results. Then, on a bright summer day, Mr. Ellis received a letter from them which complained that his pictures showed too much mechanized agriculture and couldn't he feature "some hand labor, indigenous clothing and strong New England faces in closeup." Mr. Ellis comments on this reversal in patient desperation: "The years have so mechanized our farming," he writes, "that horses have almost disappeared, the indigenous clothing comes from Sears Roebuck, and the chin whiskered New England faces have gone with the wind."

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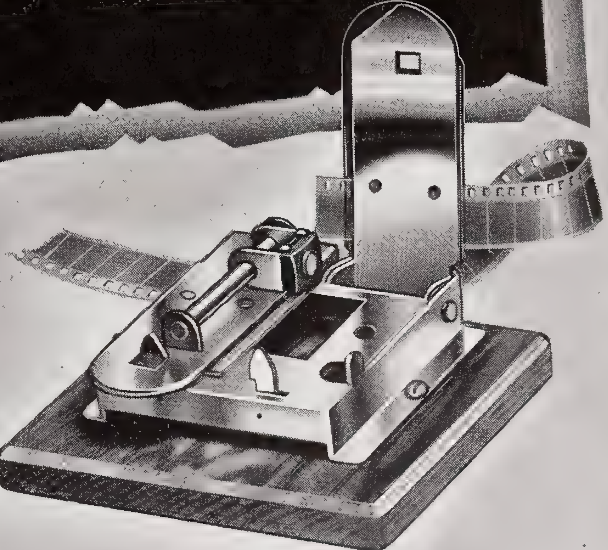

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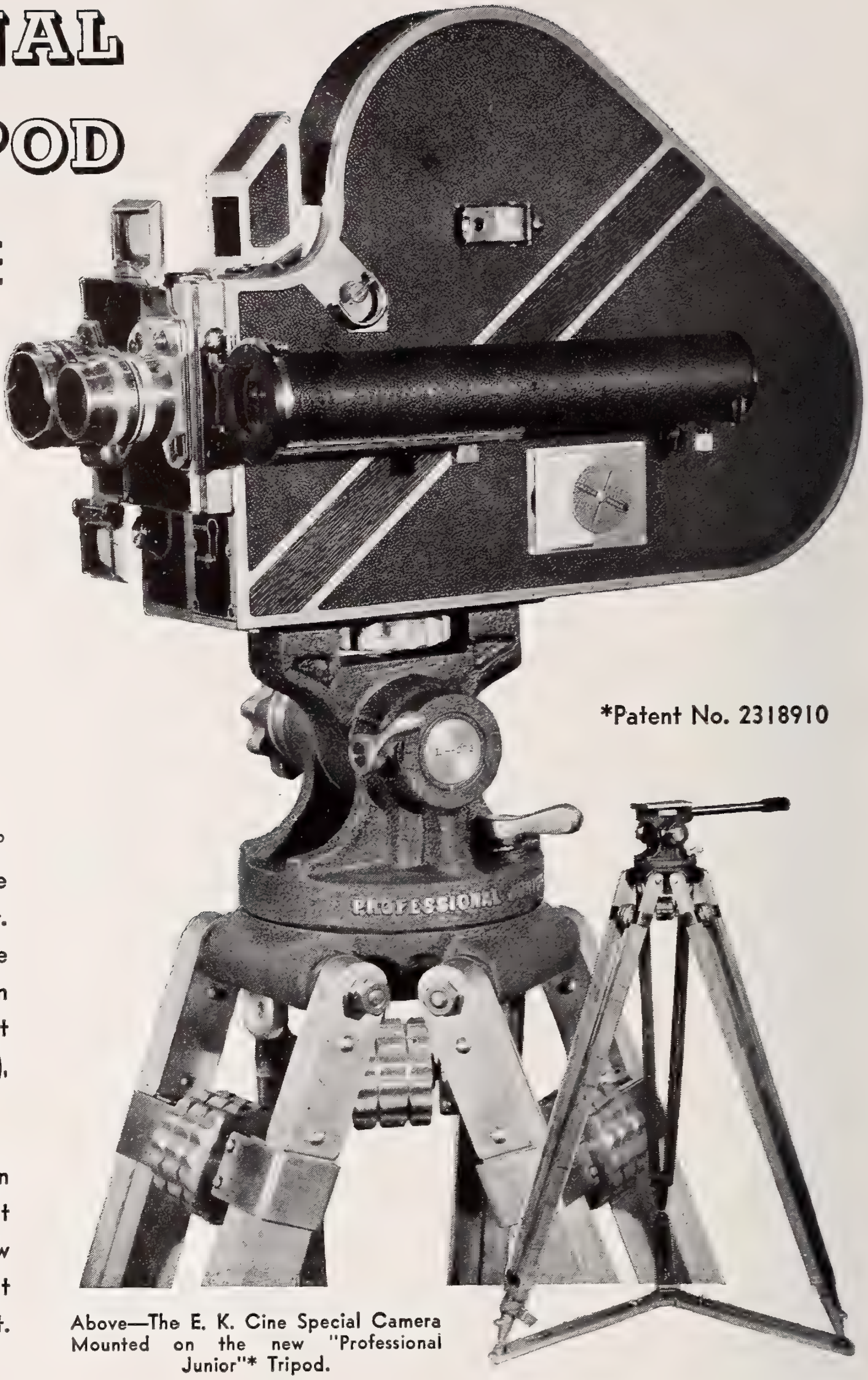

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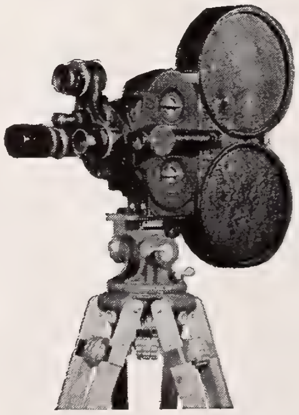

Above—Collapsible and adjustable telescoping metal triangle. Extends from 16½" to 26½". Has wing locking nuts for adjusting leg spread and stud holes for inserting points of tripod feet. Triangles prevent damage, insure cameramen that their equipment remains in correct position and will not slip on or mar any type of surface.

Left—35mm Eyemo with motor and 400 ft. magazines mounted on "Professional Jr."

TAILOR THEM!

THE man who was given a world cruise ticket but who had only a week's vacation is not very different from the guest who is shown three hours of his host's movies when he has only an hour of wide awake attention. So far as the giver of the ticket and the shower of pictures are concerned, theirs is a total loss, because the recipients literally "can't take it."

The theatrical movie industry has pushed the capacity of its audiences almost beyond the limit in its recent two and a half and three hour feature pictures. Already exhibitors are protesting. But Hollywood crowds into these too long films all it can muster of excitement, glamor, capable acting and superior direction, to say nothing of impeccable and imaginative camera work. If the audience takes it, it has, at least, a varied program to take, and one upon which much time, effort and money have been spent.

The advent of sound in the films shown in the home has brought many advantages, but it has also brought a limitation to the earlier and more casual manners of audiences. Whether the sound comes on the film itself or whether it is added — as is more often the case — by means of double turntables, it does bring a formality and a more extensive silence to the audience that gets entertainment. To all intents and purposes, a home film audience is, like that in the theatre, planted in the seats, unable to do anything but listen and look. If what it sees and hears is not of absorbing interest, not only is it true that the audience can't take it. It won't take it—not twice.

There may be some among home projectionists who are so blunted to outside impressions that they are content if only a few courageous souls will gather for their film programs. But they are not in our group. They are "over in the next county." We are genuinely hurt and distressed if our friends don't seem to like our pictures, even if they say polite things, when the evening is ended. We enjoyed making them and we are convinced that our friends should enjoy seeing them just as much.

Almost any group of people of average intelligence likes to see good films of the non dramatic kind, provided they are not forced past the point of comfortable mental acceptance by being kept too long in front of a screen. These people will appreciate our good work as filmers and they will give us the sincere and interested comments that mean genuine satisfaction.

But we must never forget that we have the entire attention of our audience, particularly if we employ sound in projection. Therefore, we must always remember that people absorbed in anything may tire more quickly than those who give it only casual attention. "Keep them short" is the golden rule for personal movie programs.

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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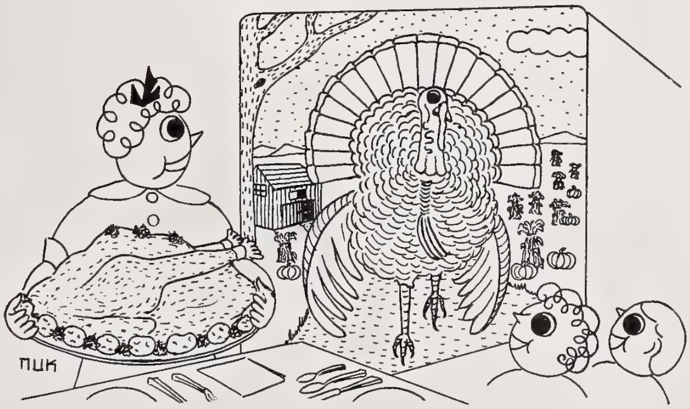
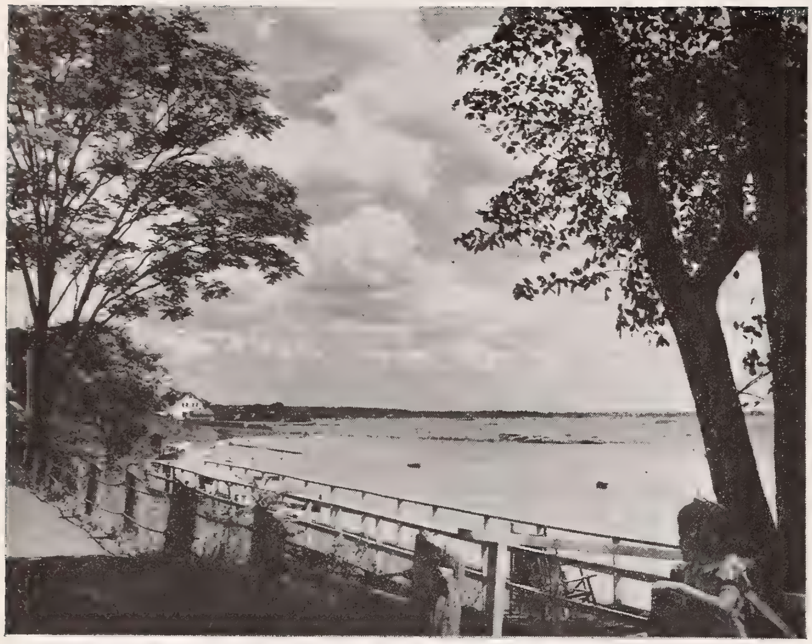


Compose—

Do you want to make your movies pleasing and effective? Then watch your composition! Through centuries, artists have evolved basic rules.



DEPTH

DEPTH. The sense of depth in any two dimensional representation of the natural world is of necessity an illusion only. It is an illusion, however, which may be heightened by the shrewd use of a number of compositional aids.

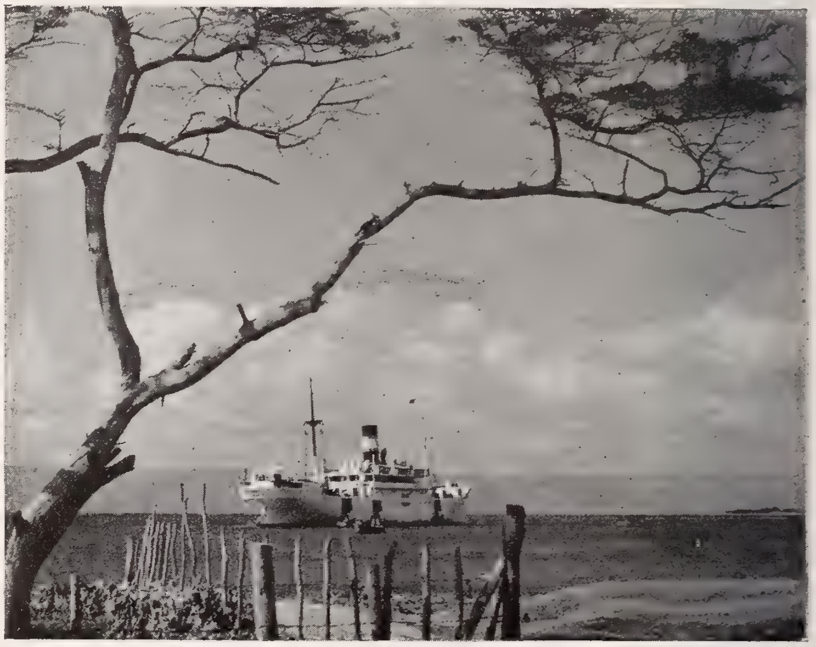
Framing, or the placement of one or more objects in a picture's foreground, is perhaps the most effective. Where no foreground frame exists naturally, a little ingenuity will often contrive one.

Other aids to the sense of depth are varying degrees of illumination on the different planes of one's picture. Overlapping objects or diagonal lines and shadows add to the perspective, while (in closeups) a sharp differential in focus also contributes to the illusion. Compose for depth!

PROPORTION. The motion picture frame starts off with good proportions. The sides of the projected image are in the approximate ratio of five by seven, which is midway between the stubby five by six lines of a three cent stamp and the slender five to eight lines of the "golden" or Greek proportion. What we now do with this area is up to us.

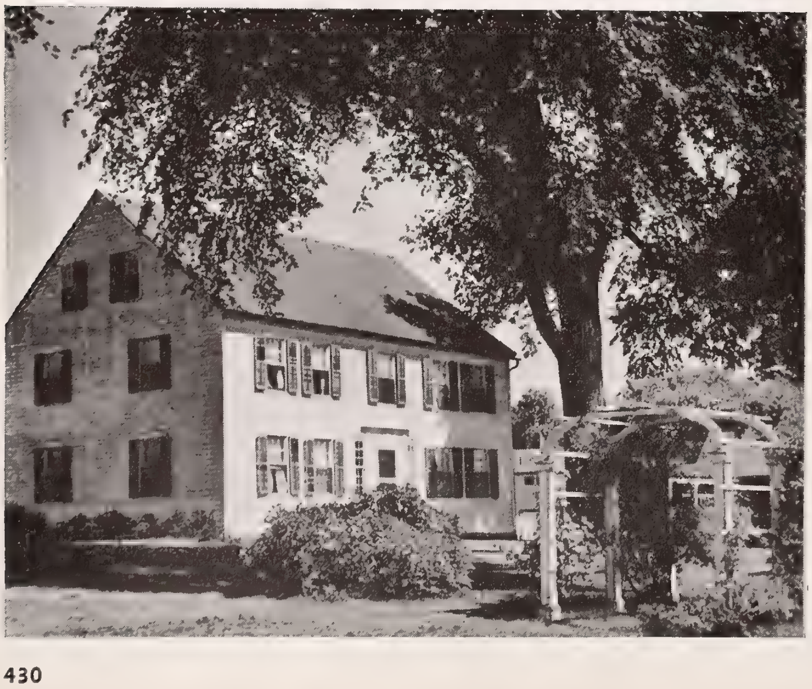
The natural tendency seems to be to center one's subject in the viewfinder, thus dividing the picture in halves, And yet this, the artist's studies tell us, is bad business. Our picture becomes too symmetrical, and the two halves of the area compete with one another for our attention.

So, for good proportion, avoid bisecting the picture area either vertically or on the flat. Place the center of interest off center. Make the strong lines (trees, buildings, the horizon) fall one third to two fifths of the way from the edge of your frame. Compose for proportion!



PROPORTION

BALANCE



BALANCE. In the preceding suggestion, we are urged to move the center of interest away from the center of the picture. But, if this is done, will not many a composition seem lopsided, unstable and without adequate balance? It will indeed.

To correct this situation, use the steelyard principle. Remember that a smaller object will balance a larger one if it has a longer "lever arm." Thus, try to get something else in the picture, smaller and less important than the center of interest, which will balance this primary image by being farther from the center of the picture space than it is.

Contrasts in illumination (light vs. dark) or in color (warm vs. cool) will serve also as balancing agents. And in movies especially, any object in motion, no matter how small, is a satisfactory counterweight to larger objects which are still. Compose for balance!

and please!

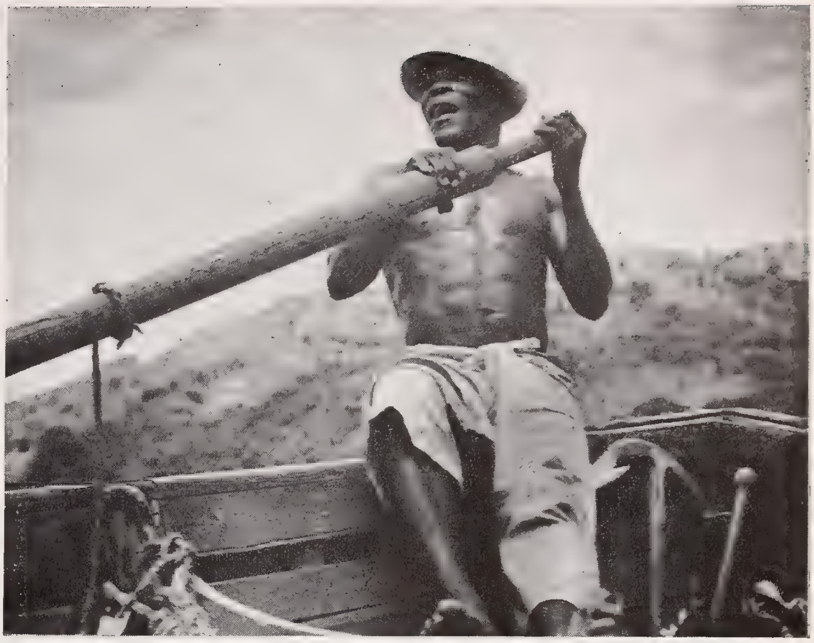
ARTHUR A. MERRILL

Photographs by James W. Moore, ACL

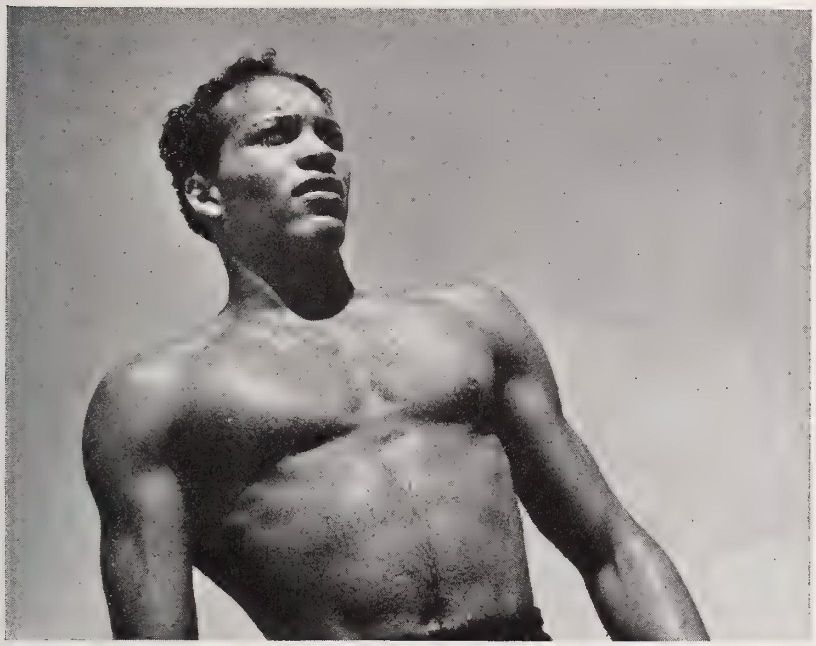
DESIGN. Among many of the great pictures whose popularity has lasted over the centuries, students of composition have found inherent in their important lines one of the simple, basic geometrical designs. Chief of these are:

The pyramid or triangle, exemplified by scenes of a mountain, a great tree, a church spire or a portrait with the head forming the apex of the pyramid; the rectangle or "L" shape, so often found in architectural views; the cross, traced out in the cruciform of figure and horizon, sailboat and the line of the sea.

The "S" curve, found in a winding brook, a curving country road, is a popular geometric design without straight lines. Compose with design!



DESIGN



EMPHASIS

EMPHASIS. In the essentially progressive nature of a motion picture, it is unusually important that composition should emphasize subject matter, action and dramatic interest. Setting and background are perhaps the chief aids to such emphasis. They should be as simple as the action allows, with sky, sand or water serving as the simplest. Indoors, a plain wall or a darkened shadow will concentrate attention. Pictures, vases and the like should be avoided, either by camera placement or by removing them from the set.

Position within the picture area is another important guidepost to attention. An effective rule of placement envisions two parallel lines, equally trisecting the area horizontally, and two similar rules cutting it on the vertical. Any one of their four intersections is regarded as an ideal area in which to locate your center of interest.

Still other agents of emphasis are contrast, size, shape and movement. Use each of these to compose with emphasis!

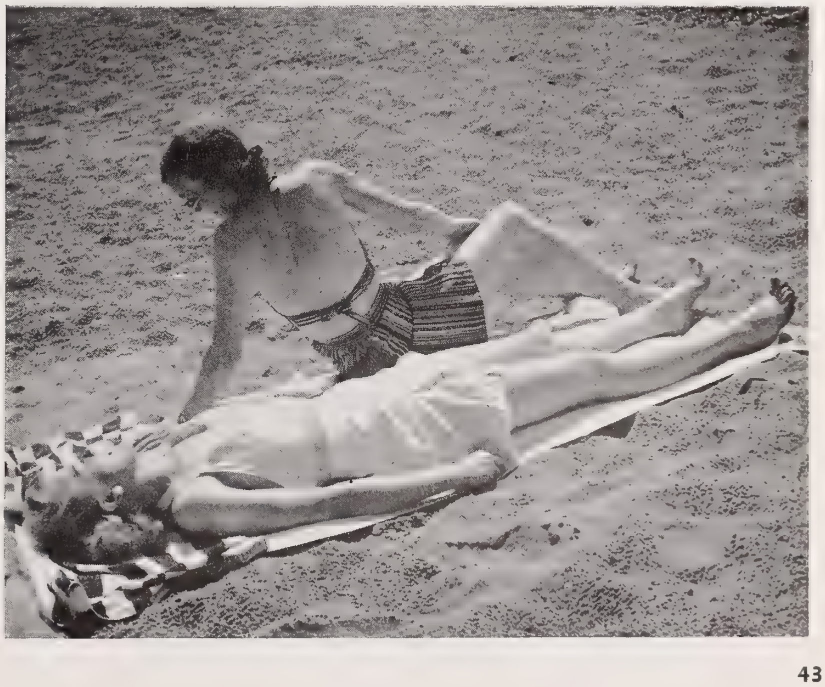
The principles illustrated here are time tested fundamentals of graphic art. Filmers who observe them will make better films.

VARIETY. The majority of movie scenes are shot approximately from eye level. They produce, for the most part, pleasantly natural views that seem close to real life. But they may get monotonous.

Freshness in these compositions is often obtained by varying one's angle of camera viewpoint—shooting downward, upward or at an oblique angle instead of from full front. But, let us vary these angles with a purpose and with a sensible regard to their dramatic effect. The child looks up; the adult, down.

A similar dramatic accent may be obtained on occasion by a purposeful tilting of the camera (away from the upright) in relation to one's subject. A distressed person sags forward in despair. A happy soul throws back his head and shoulders in elation. But watch your backgrounds! Trees and telephone poles, houses and horizons are not subject to such emotions. Compose with variety!

VARIETY



"TAKE IT FROM ME!"

How a small town sent a filmed Christmas greeting overseas

KENDALL T. GREENWOOD, ACL

DR. ROSS was enthusiastic. "The Sanford doctors in the medical unit," he was saying, "have been overseas almost two years now, and Christmas is only a few weeks off. It will be their second away from home. Steve Cobb's grandson was only a few weeks old when the boys left and Doc Richards, you know, has never seen his baby. The usual cigarettes are all right, but I would like to send them something different this year. I think they would get a real kick out of some movies of their families, friends and the old home town. What do you think of the idea?"

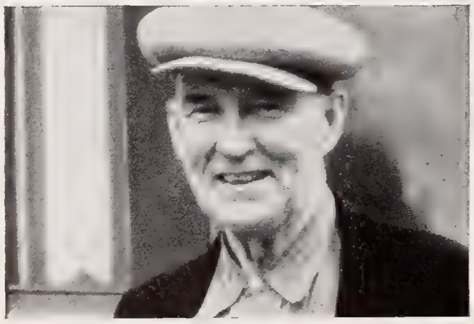
His enthusiasm was contagious. "Great," I assured him. "Nearly every overseas outfit has a 16mm. projector. A present like that would be almost as good as a trip home." Here was something infinitely worth while. Filming possibilities leaped to mind as he spoke. "If you can get the film," I offered, "I'd like to make that picture."

Six weeks later and a few days before Christmas, three doctors and a nurse, somewhere in England, received a package. It did not take long to locate a projector when they discovered that it contained a film, and, by dark, a crowd had gathered. Before their eyes, their colleague, Dr. Ross, dated a V-mail letter. "It is only October," he wrote, "so this should reach you by Christmas. Here at home. . . ." A few scenes of the old home town flashed across the screen. Then came the hospital with the superintendent, nurses and Dr. Ross himself, holding down the home front in the operating room. The local Rotary Club held a meeting, complete with singing, horseplay and good fellowship.

Doc Cobb saw in action the high school football team over which he had had medical care, the boys at the Town Club, the Legion and the fire station. Doc Holland's prize Guernseys paraded before his eyes; familiar patients, seated in his own office, smiled their greetings. Nurse Murphy's neighborhood friends, sister, mother and father beamed from the screen. Bridge pals of Doc Richards held their kitchen session as usual. But most thrilling of all were the Kodachrome scenes of homes and dear ones. In action and in color, Doc Richards saw his baby for the first time. That grandson of Cobb's displayed an interest in baseball and glove, and the radiant family groups formed their lips into

[Continued on page 444]

16mm. scenes by Kendall T. Greenwood, ACL



FIRST BIRTHDAY

Script for baby's anniversary film

JOHN A. BELSHAW

Harold L. Lambert from Frederic Lewis

THERE is no denying that a birthday party can be the basis of a lively home movie scenario, nor is there any denying that a year old baby can be a delightful subject for filming.

Have you ever tried to combine the two? They form a union that is hard to beat for human interest, for unexpected, "cute" scenes, and they will leave you with a picture that even your neighbors (the ones who claim that their ten month old baby is the world's most beautiful and precious) will praise.

We combined the two subjects and produced an 8mm. Kodachrome picture of which we are proud. In making it, we met several problems, one of which was filming with an *f*/3.5 lens in surroundings which did not provide adequate daylight for regular Kodachrome, where the rooms of the apartment could not be darkened sufficiently to use Type A. This problem we solved by using four No. 1 daylight flood bulbs.

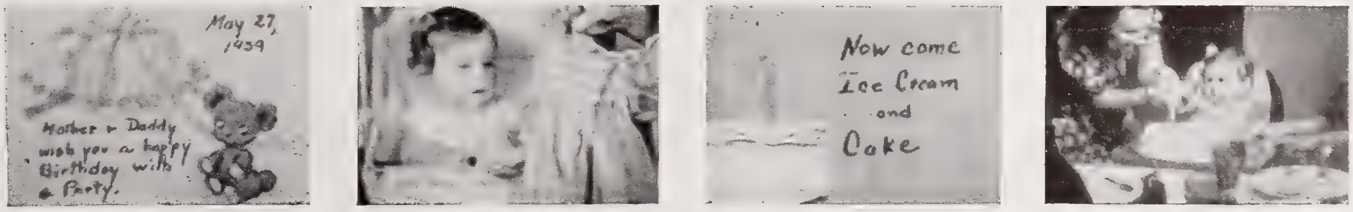
Long before the party, my wife and I began to list scenes that we should like to have in the movie. Of course we wanted pictures of the baby, Betty, in her new party dress, pictures of each of the little guests and their mothers, of members of the family giving Betty presents, of the party table and its cake and decorations.

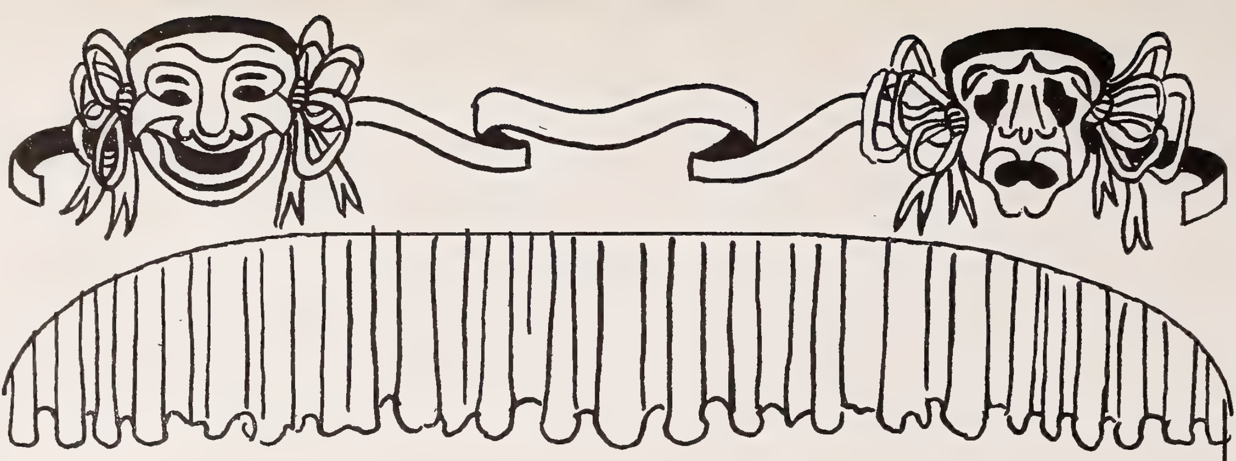
We know of the confusion that would come with crawling, and sometimes squalling, babies, and their mothers and the family everywhere; so, we located several spots where lights could be set up and not removed until all the scenes at that spot were taken.

There was a big disadvantage in this plan. While we were busy at one such spot, one of the older children sat on the floor and began to feed [Continued on page 444]

- **Frames from 8mm. film made of first birthday party of a young lady given for her and her friends.**

8mm. scenes by John A. Belshaw


May 27, 1939
Mother & Daddy wish you a happy Birthday with a Party.
Now come Ice Cream and Cake



AMATEURS IN THEATRES

They provide the most critical of Hollywood's audiences

ELEANOR D. CHILD

THOSE of us who have helped groups of students to make amateur movies have realized the truth of a well known principle of educational methods. Participation in creative effort is a great factor in the development of critical appreciation.

When boys and girls have worked hard and long in producing a school movie, they visit the motion picture theatre with eyes opened to many things. To their recreational satisfaction is added the keener joy of the critic who looks at what Hollywood has done and estimates it with the greater knowledge that has come from his own efforts.

Every movie amateur, in school or out of it, goes to see theatrical pictures with an increased understanding of what lies behind the images on the screen. What is well done he approves enthusiastically; what is badly done, he recognizes and frequently condemns.

He knows that writing a scenario taxes all one's powers of imagination. It forces one to invent dramatic situations that will hold the audience's attention, yet will seem plausible. It demands clearness of thought, coherence and unity. It requires careful character studies. Each sentence in the dialog or titles must be phrased with the greatest economy of words. In titles, spelling and punctuation must be perfect. If there is to be any humor, the writer must analyze in detail what is really funny, not only to himself but to the greatest number of his audience. The unimportant must be deleted and the important stressed. In a factual type of film, every fact must be tested for validity. After one has slaved over these many aspects of scenario writing, he is certain to look critically at the Hollywood product. Even though the story holds his entire attention during the performance, he is sure to think about the details afterward.

If one has tried to adapt a book for a movie, he will read with greater attention the stories from which professional films are taken. After attempting to translate a book into a scenario, one can discern more keenly whether Hollywood was wise in adding or deleting scenes, whether the original characters were truer to life, whether the choicest parts of the author's dialog were kept and whether the movie theme was as forceful as the book's.

To be more specific, the amateur will realize why the *How Green Was My Valley* scenario was praised so highly for its faithful adherence to the spirit of the original. He will understand why this book was easily translated to the screen because of its abundant action, its clear cut characterizations and its universal appeal. In *The Mill on the Floss* scenario, he will deplore the changed ending. He will admire the scenes added to *Goodbye, Mr. Chips* which intensified the emotional appeal and enriched our knowledge of English school life. He will appreciate the tightness of the plot in *The Stars Look Down* and censure the looseness found in poorer scenarios; he will note the clever way in which each situation was so motivated that the unusual events seem natural in this movie, while those in a less skillful scenario seem improbable. The logical ending of *The Little Foxes* will stand out in contrast to the impossible ending of the Lone Ranger series and of other movies which purport to be more like life.

One school film production club spent over two months seeking a plausible yet not too obvious denouement for a plot; since that time, each of its [Continued on page 446]

NUK

A PLAN FOR GALA NIGHT

Metropolitan Motion Picture Club of New York City has learned by experience

SIDNEY MORITZ, ACL

THE END had just faded out on the screen. Gradually the house lights grew brighter. The audience began to file out of the theatre.

"My, but that was a wonderful show!"—"Do you know, I'd rather see their pictures than many that come out of Hollywood; they are so refreshingly different."—"And it was such a well balanced program, well timed, with good showmanship."—"Can you wonder, they're always sold out?" These are the remarks which gladden the hearts of movie club directors when the annual club Gala Night ends successfully.

Gala Nights have long been the best medium of bringing club members and their friends together to see highly rated amateur movies. To make one the outstanding event of the club's activities requires no special techniques or skills, no extraordinary organizing abilities. Only good planning, thorough preparation and a division of responsibilities among club members are needed to assure success.

The following suggestions are based on the experience of many years in the management of Gala Nights for the Metropolitan Motion Picture Club, ACL, of New York City. In the early days of this group, a small hotel room sufficed for its annual show. Now even a 700 seat theatre is becoming inadequate. This extraordinary growth can be credited to no individual in particular, nor to any secret formula for success. Planning along the lines which will be indicated in this discussion is directly responsible for building the good will which, year in and year out, assures a good MMPC Gala Night.

In preparing for Gala Night the selection of pictures is all important. The program must be varied, and photoplays, factual records, "scenics," family films, newsreels, travelogs and novelties, both in 8mm. and 16mm., should all be considered as possible film fare. The films selected must be amateur made and only of the very highest obtainable quality. Whenever possible, the work of club members should be shown, if its quality makes it worthy of a place on the program. But the personal ambition of club members to screen their work must not influence those charged with the responsibility of arranging the program.

[Continued on page 447]

• Alice L. Burnett, ACL, secretary and chief usher, discusses Gala Night program with George Mesaros, ACL, center, and Henry E. Hird, ACL, right, two exhibitors from Metropolitan Motion Picture Club.

Photographs by Frank E. Gunnell, FACL

• Top, John R. Hefele, left, technical advisor, and Joseph J. Harley, ACL, sound engineer, of Metropolitan Motion Picture Club prepare for Gala Night. Bottom, they engage in a hasty bit of last minute soldering with equipment kept in readiness.

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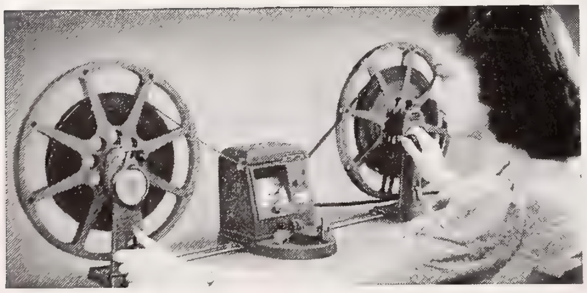

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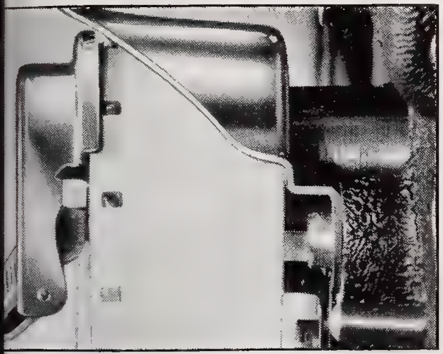

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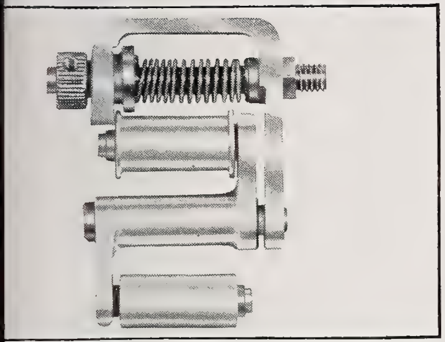

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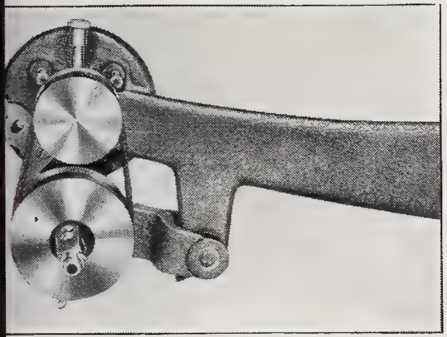

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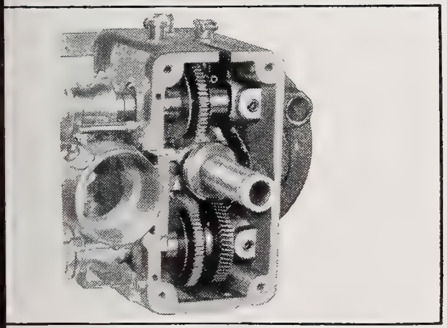

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THE ILLUSIONIST TWINS

The second of three discussions of telephoto and wide angle lenses

G. A. GAULD, ACL

IN a previous article in October, I discussed the question of telephoto distortion, with particular reference to movement to and from the camera. In a similar way, by bringing distant perspective effects into an apparently near position, where they do not conform to the effects observed in objects which are near in reality, the telephoto has a marked effect on movement across the camera field as well.

The dots in Fig. 1 represent a "plan" view of two columns of soldiers on the march, one column near to the camera located at point "O" and the other some distance away. If the reader will accept the diagrammatic representation of the soldiers, Figs. 2 and 3 show the pictures which would be obtained by a "normal" lens of the near and far columns respectively. It will be noted that both pictures are of normal appearance.

If we now remove the "normal" lens and substitute a telephoto, which will magnify the image of the distant column so that the distant soldiers apparently occupy the same position as those in the near column in the first photograph, the result will be as shown in Fig. 4. As we found with the cubes in the discussion in October Movie Makers, the "thickness" of the column is apparently reduced, an effect which is perfectly normal in a distant object when we *know* that it is distant as in Fig. 3. But, when we get the same effect in objects which we are asked to believe are near at hand, our experience of the behavior of near objects tells us that there is something wrong, and the telephoto picture appears "unnatural."

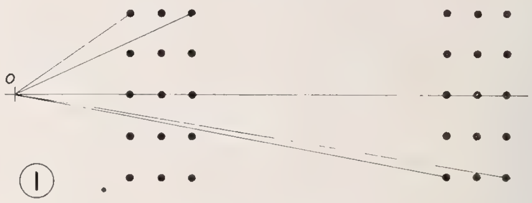
In a movie, the effect is much stronger than that seen in a "still." In the movie, the ranks of soldiers pass by with a "fanning" effect, rotating about a point in the center of the horizon. In the telephoto shot, this effect is greatly reduced, and we still get the impression that, although the soldiers are marching vigorously, they do not appear to be getting very far along their route.

Again, the telephoto lens is not to blame; the picture it produces still conforms to the laws of perspective. It is only because we see the selected portion of the picture and cannot judge the true distance of the soldiers that we are deceived. This statement can easily be proved by enlarging the *whole* of the picture, Fig. 3, some four times. If we stand a little further away from it, it will appear just as "natural" as does the original in Fig. 3. Now cut out the center portion, and the result will be a picture like Fig. 4, exactly the same as the telephoto shot. Because there is no empty space around the picture as in Fig. 3, we are unable to judge that these soldiers are really far away and we are led to believe that the photograph is similar to that of the near soldiers in Fig. 2. Because their behavior is different, we accuse the telephoto of producing an unnatural shot, whereas, in this particular case, the original was made by our "normal" standard lens! We would think twice before blaming the enlarger.

Turning now to the wide angle lens, as this is simply a lens of shorter focal length than our "standard" lens (although its detailed design may be different in view of its particular application), we should expect to get the telephoto effect in reverse. Actually we do, but wide angle effects are far more subtle and less easy

[Continued on page 449]

• 1. "Plan" view of two military columns. 2 and 3. Effect of "normal" lens. 4. Effect of telephoto lens. 5. Living room. 6. Effect of standard lens. 7. Effect of wide angle lens. 8 to 11. Comparison between exterior use of standard (left) and wide angle (right) lenses.



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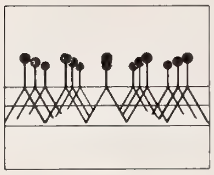

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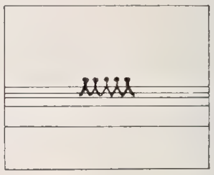

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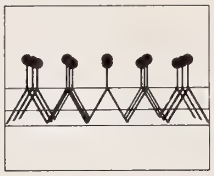

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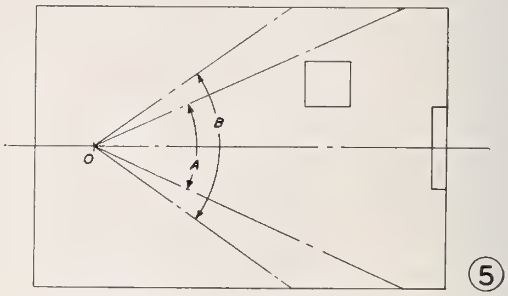

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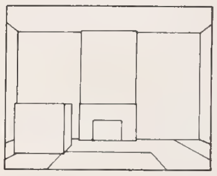

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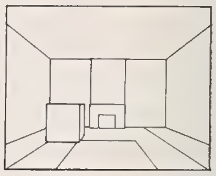

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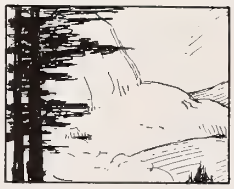

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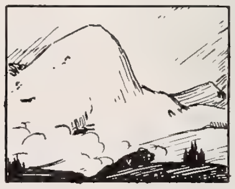

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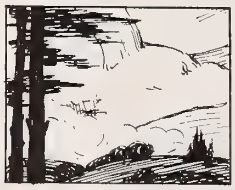

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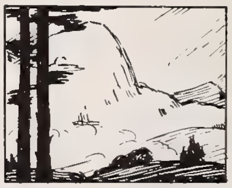

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A FILM OF FIRE FIGHTERS

New Haven's record of its modern fire department

HUGH A. KEENAN, ACL, and PAUL P. HEINZ, *Chief New Haven Fire Department*

EVERYBODY'S pulse beats faster at the sight of brightly colored fire apparatus hurrying through city streets, responding to alarms. Grownups as well as youngsters sense the excitement of screeching sirens and inwardly feel a desire to ride with these protectors of lives and property. Very few of us, however, know how or why the engines "got that way" and what really makes a fire department function.

To help the public to understand some of the intricate planning and detailed work necessary to the proper conduct and operation of a modern fire department, the New Haven Board of Fire Commissioners approved the recommendation of the Fire Chief that a motion picture, showing the organization and operation of the department, be filmed. Chief Paul P. Heinz, who sees the motion picture as a means of publicity as well as a superb teaching aid for the Department, called upon Hugh A. Keenan, ACL, to handle the production of the film. The fullest cooperation of the officers and men was assured, and Mr. Keenan found, as he went ahead, that the men and officers of the Department fully enjoyed the experience of acting before the camera. The general consultant of the Amateur Cinema League was visited, and his suggestions proved valuable in making the film.

A picture that would attract the upper classes of primary and high schools as well as the adult members of the community, showing the technical or inner workings of the Department with action scenes woven into the picture, was uppermost in the minds of those responsible for its production. Before actually shooting the film, several conferences were held with the Fire Chief at his office, to arrange a production schedule and the various settings of the different branches of the Fire Service. The script was flexible enough, so that changes could be made on location without disturbing the original outline of facts.

The story called for a brief introduction showing, in montage shots, fire equipment dating from the hand pump days of 1835, through the horse drawn era and steam fire engine period, to the streamlined fire apparatus of today. Locating old pumpers and hose carriages and other antiquated fire equipment was somewhat of a problem, but searching about the State of Connecticut brought out of storage several old time pieces of apparatus which, together with what the New Haven Department had preserved, gave a complete history of the advancement and progress of fire fighting material since the days of the bucket brigades.

The importance of a fire marshal's office to a fire department was brought out by showing the laboratory facilities for the investigation of fires of suspicious origin. These scenes were filmed indoors. The lighting equipment used consisted of two single type reflectors for No. 4 Photofloods, four twin type reflectors, using eight No. 2 Photofloods, and two spotlights. Several of the interior scenes, with large floor areas, could have been improved by more lighting if it had been available.

One of the difficult shots in the laboratory was filming an ultra violet ray, used to de- [Continued on page 451]

• Frames from *Safeguarding New Haven*, which tells in film the many activities of a modern fire department in an American city.

16mm. scenes by Hugh A. Keenan, ACL

The Clinic

Technical comment and timely topics for the amateur

Record player

"Some ancient relics of the phonograph of years ago," writes G. A. Gauld, ACL, from England, "still lurk in dark corners in junk shops, basement and attic, and, while their sound producing potentialities in that form may be almost nil, the better makes, at least, will be found to possess a first class spring driven mechanism.

"When the proper double turntable record player is hard to come by, there may be others who, like me, will investigate the possibilities of the long forgotten phonograph which entertained their families in their distant childhood.

"The machine I found was complete with horn, the turntable mounted over a heavy oak case. Even without the horn, the machine could hardly be classed as 'portable'; yet, after a general cleanup and the application of some grease and oil, I found the double spring motor to be more than capable of dealing with two sides of a twelve inch record.

"After making the necessary measurements, it was not a very difficult task to design and construct a box case in five ply and to cover it with leather cloth of good quality which I finally obtained from a bookbinder. A new baseboard in oak veneered ply was made to fit and the motor was mounted. New baize was glued to the turntable top, and the inside of the lid was lined with the same material. A brass rod was fitted to the center of the lid on the inside, to take spare records, these being held in place by two homemade straps.

"An old pickup was secured, fitted to the motor baseboard and connected to a jack plug fitting which was located at the back of the box. The jack plug provides a quick and ready means of connecting with your amplifier. The case was finished off with corner pieces, handle and suitcase locks obtained from a saddler, the finished job being shown in the photograph on this page.

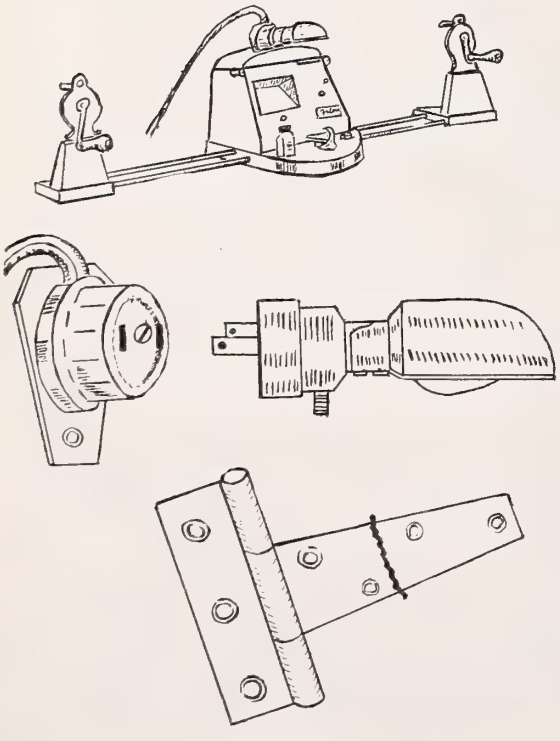
"The record player has quite a 'professional' appearance, and, except for the necessity of winding the handle at intervals, it serves its purpose as well as a more expensive electrical machine. It plays with the lid closed, eliminating most of the surface noise. The whole machine is a good sound job, fully portable in the true sense of the word."

• Ancient phonograph remodeled to modern use as record player with hand crank.

Editing light

Arthur E. Tucker, ACL, writes in explanation of the sketch shown on this page: "I have rigged up a cheap light for use with my Filmo editor and splicer. The editor has a slot in the top cover, to hold film cleaner. I found that the lower part of a four inch door hinge will fit that slot perfectly. It was a simple matter to bolt a socket to it and then to insert a seven watt 'dime store' bakelite lamp. The total cost of lamp, socket and hinge was thirty five cents."

• Drawing indicating how working light was added to editor and viewer without alteration of equipment and at amazingly low cost.



Editing rack

Charles Kloepfer, ACL, adapted a music stand to use as an editing rack. The stand itself required no modification; only the addition of the film rack was needed. This rack Mr. Kloepfer built by cutting a one inch by two inch board to forty five inches, rounding off all its sharp edges and drilling in its center a hole to receive the music stand base, from which the music stand and extension rod had been removed. The board was stained and varnished. Right angled hooks are attached to the board, from which film strips hang. Above, and to the right of, each hook, a small piece of adhesive tape is placed, and these are numbered from one to twenty four. This rack provides a more simple method than the well known barrel or waste basket and it does not call for film coiling, as do the many examples of the "egg crate" system.

Scene scale

M. C. J. Billingham, ACL, uses a scene scale in timing commentary for use with movie footage. This device is a scale based upon the fact that one foot of 16mm. film will, with the projection at sixteen frames a second, travel past the gate in two and one half seconds. Mr. Billingham's cine yardstick is marked off into approximately five inch divisions (four and eight tenths, to be exact), each of which indicates the length of film that will pass the gate in one second of sixteen frame running time. The length of the scale may be as great as your probable demands may require. Because it measures film in units of time, rather than in the feet and inches of conventional yardsticks, it obviates mathematical calculations. In this connection, the tables on pages

[Continued on page 452]

PRACTICAL FILMS

The non theatrical movie as used for various purposes

FOREST CONSERVATION FILM

Made under the sponsorship of the Visual Education Service of the National Council of Boy Scouts of America, *The Scout in the Forest* presents the intelligent methods of forest conservation and the contribution made to them by the Scouting movement throughout the country. Made on 16mm. sound on film Kodachrome, the picture deals with the reasons for conservation as well as its methods. Apart from a comprehensive fire control program, the movie depicts the place of lumber in industry, social culture and as a means of livelihood for a vast number of men. Replanting of devastated forest lands by the Scouts plays an important rôle in the total footage. This rehabilitation program is effectively displayed.

Much of the notable camera work was done across the country by Russell T. Ervin, jr., FACL. Arthur L. Gale, ACL, contributed the scenario; E. De Alton Partridge, FACL, and Irvine H. Millgate, ACL, were responsible for directing the picture; Ted Husing acted as commentator; E. H. Bakken and Kenneth A. Howland were consultants for the Rural Scouting portions of the film. A novel use of wash drawings to indicate the result of correct tree cutting is introduced in the picture.

IN THE LAND OF THE SKY

A 16mm. silent promotional film, planned and filmed by the Reverend J. W. Marshall, ACL, in the Ridgecrest section of the North Carolina Great Smoky Mountains, displays much of the rare beauty surrounding the annual Baptist Summer Encampment held in that region. The portrayal deals with the activities of the Young Women's Auxiliary, a youth organization within the Women's Missionary Union of the Southern Baptist Convention, in its annual retreat. Approximately 1000 young women attend each year to work, worship, study and play, in order to be of greater service in their local organizations. Mr. Marshall is secretary of missionary personnel of the Foreign Mission Board of the Southern Baptist Convention.

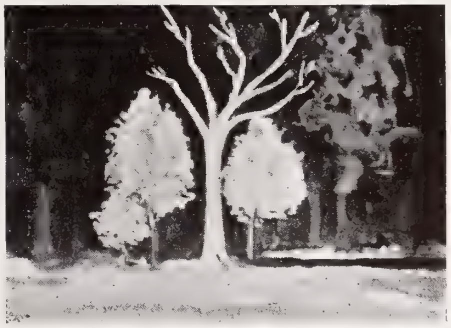
PICTURED FOR POSTERITY

The Martin Drug Stores of Tucson, Ariz., are compiling a unique record as part of their total war effort. Since 1941, the photographic department of the stores has "shot" all inductees selected by the two local draft boards as they were being sworn in for military duty. The 16mm. film, made in color, has been shown to service men, home on furlough, and to interested families.

A. P. Martin, owner of the drug chain, who is

[Continued on page 452]

THE SCOUT IN THE FOREST



• Above and right, four 16mm. frames from *The Scout in the Forest*, produced by Visual Education Service, Boy Scouts of America, the last being from wash drawing sequence; below, three frames from *In the Land of the Sky*, filmed by the Reverend J. W. Marshall, ACL.

16mm. scenes by the Rev. J. W. Marshall, ACL

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

D. E. B. STEVENSON

Photographic Trade News

• Members of National 16mm. Sixth War Loan Committee, in meeting held in projection room of New York City offices of Victor Animatograph Corporation.

16mm. War Loan group

Recognized by the United States Treasury, for the first time, as a separate industrial unit, the distribution and commercial exhibition branches of the 16mm. film industry have named the members of the National 16mm. Sixth War Loan Committee which will aid the Treasury in the next War Loan campaign, which begins in the last part of this month.

The officers of the committee are H. O. Jones, Victor Animatograph Corporation, chairman; Murray Goodman, Castle Films, Inc., secretary; Thomas Brandon, Brandon Films, Inc., treasurer. Members are Wells Alexander, Distributors Group, Inc., of Atlanta, Ga.; B. A. Aughinbaugh, Ohio Department of Education Slide and Film Exchange; Donald Bean, *Educational Screen*; Camilla Best, of the New Orleans school system; O. H. Coelln, *Business Screen*; Bruce A. Findlay, Superintendent of Visual Education of Los Angeles school system; C. A. Fisher, University of Michigan; Eric Haight, Films, Inc.; Harry Kapit, Walter O. Gutlohn, Inc.; William Kruse, Bell & Howell Company; L. C. Larson, University of Indiana; W. H. MacCallum, Modern Talking Picture Service, Inc.; Richard F. O'Neil, Visual Education Service, of Boston, president of the National Association of Visual Education Dealers; Frank Rogers, Ampro Corporation; Russell C. Roshon, Russell C. Roshon Organization; A. Wertheimer, Radiant Manufacturing Corporation; Bertram Willoughby, Ideal Pictures Corporation, and Roy W. Winton, MOVIE MAKERS.

Merriman Holtz, a 16mm. distributor and exhibitor of Portland, Ore., has been appointed by the Treasury Department as special representative of the 16mm. industry in the War Finance Division. C. R. Reagan, of the Office of War Information, also a former 16mm. distributor in the Southern States, will aid the 16mm. industry's committee in its work. Chairmen have been named by the committee for every State. Regional meetings of the 16mm. distribution and exhibition industry were held in October in Atlantic City, Chicago, New Orleans and Los Angeles. Five special sound films and six special sound trailers have been made available to the committee in 16mm. versions. They will not be distributed in other widths. The committee will mobilize all 16mm. sound projection facilities in the United States for use in the coming War Loan campaign.

New color film

Ansco's new still color film, designed for processing by the user, is being released to amateur and professional photographers throughout the country for the first time since the beginning of production for the armed forces and war industries. Available with it will be special developing outfits for individual processing. At the present, however, only sheet film will be offered.

Photographic demands of the armed forces and industry aided greatly in development of the film. The necessity for speed and secrecy led to the perfection of the film and its unique advantage of "on the spot" processing. For those who do not wish to do their own processing, Ansco dealers will maintain such service. The Ansco Color Laboratories have installed special facilities to maintain rapid service direct to the dealer.

Fairchild X-ray camera

Fairchild designed, and is now producing, an entirely new type of X-ray camera, incorporating many unusual features. This photofluorographic camera is being manufactured for installation in X-ray equipment of several manufacturers who had expressed a desire for a better instrument to provide record negatives of images appearing on the fluoroscopic screen.

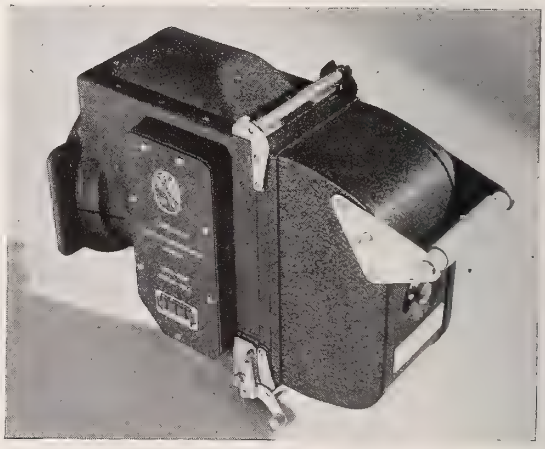
Important features of the fully automatic camera are that it produces images of two and a half by two and a half inches or of three inches on 70mm. roll film; it has an exceptionally fast lens, *f*/1.5, designed especially by the Bausch & Lomb and Eastman optical works; the film magazine is removable; a pressure plate, of the type used in some aerial cameras to hold the film flat in the focal plane during exposure, is used; a film feed signal informs the user that the camera is in operation. There is no shutter; the exposure is made for the length of time the X-ray is turned on.

Educational film catalog

The H. W. Wilson Company, 950 University Avenue, New York 52, N. Y., publishers of the *Educational Film Catalogue*, has announced a sharp increase in size and number of the issues of the catalog for 1945. Under the new plan, subscribers will receive nine numbers annually plus a strongly bound volume containing all

[Continued on page 452]

• Fairchild X-ray camera has no shutter, the timing being accomplished electrically; images produced are of useful size.



AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Success for Westwood

Several hundred members and guests of the Westwood Movie Club, in San Francisco, crowded St. Francis Community Hall to its capacity at the recent third annual movie makers exposition staged by that group. The club's president, Don Campbell, ACL, welcomed the visitors, while Fred Harvey served as master of ceremonies throughout a varied program. Seen on the club's screen were *Weed 'Em and Reap*, by Dr. J. Allyn Thatcher, ACL; *Land of Scenic Surprises*, by W. C. Johnson; *Visiting Nurse*, by Dr. Thatcher and J. Richardson. Other program items included a raffle and a quiz class presided over by Dr. I. C. Gobar, ACL, with Eric Unmack, ACL, Ed Franke, Henry Puttaert, ACL, and Mr. Richardson serving as his pupils.

Slides in Philadelphia

Bowing to repeated requests from its members, the 8-16 Movie Club of Philadelphia, ACL, is presenting this year a series of screenings of selected Kodachrome slides. The still pictures will be studied for guidance in composition and as possible title backgrounds. Among the movies seen by this group at early fall meetings have been *Brookside*, *Western Wildlife* and *Not One Word*, from the League's Club Library; *Paratroops*, a recent Office of War Information release, and a 16mm. sound film record of the club's late participation in the Berks Camera Club picnic.

For Milwaukee

Record films of the late outing held in Racine, Wisc., by the Lake Shore Movie Makers (Racine Club, ACL, Kenosha Movie Makers Club and the Amateur Movie Society of Milwaukee, ACL) were the feature at the first fall meeting of the Milwaukee group. Among the members submitting such pictures were Martha Roche, Naomi Gauger and DeLylia Mortag, ACL, with Miss Mortag and Joe Hoffman rounding out the program with summer vacation films. Miss Gauger is serving the club as secretary until the midwinter elections, following the resignation of Helen Schneider, ACL, to be married to Lieutenant Pioske, of the Army Air Forces.

Brooklyn begins

Meeting in the cellar "rumpus room" of Arthur Gross, ACL, members of the Brooklyn Amateur Cine Club, ACL, opened their fall season with a social "get together" and informal screening of summer outing films made at the Long Island home of Jay T. Fox. At a later, regular gathering, Jordan C. Smith presented on the club's screen his *Dream of a Faun* and *My Native Land*, award winners at the recent Mineola Fair movie contest. Brooklyn members are justifiably proud of the club's record in that competition, with seven places going to the seven films submitted by their four competing members.

Movies for Metro

Members' films and late Office of War Information releases were the first pictures to reach the screen of the Metro Movie Club of River Park, ACL, as this Chicago unit initiated, at an early fall meeting, new projection equipment designed to take care of all possible film types. *Burma Outpost*, *The Home Front* and *The Case of the Tremendous Trifle* were the government pictures presented, with Charles J. Irvin submitting from the membership his *Gem of the Pacific*, a prewar study of Hawaii. Kurt Bohse, a guest from the city's South Side Cinema Club, presented his *Lincoln Trails* and *Tulip Time in Holland, Mich.* at a later gathering.

Color in capital

Two demonstrations of the new Ansco Color film, given by J. Donald Sutherland, ACL, and T. E. Vlier, have been highlights of late meetings of the Washington Society of Amateur Cinematographers, ACL, in the nation's [Continued on page 453]

• Left, Harold Todd with first award gold trophy for *Niagara, The Wonder River*, in recent Niagara Cinema Club contest in Buffalo, N. Y.; Ken Hadley, club's president, at right.

• New officers of Kenosha (Wisc.) Movie Makers Club for 1944-1945; left to right, Ray Kronsnoble, ACL, secretary; Emery S. McNeil, ACL, second vicepresident; Herman J. Long, ACL, president; Arlene Yonk, treasurer; Eldon Voelz, ACL, first vicepresident.

Cal Beynon

Lewis P. Rasmussen, ACL

"Take it from me!"

[Continued from page 432]

cheery "Merry Christmases."

As if an afterthought, the letter added, "I almost forgot to mention . . ." and across the screen flashed a horde of familiar faces. . . . "Best wishes from all of us and others too, take it from me," it concluded. Laying down his pen, Dr. Ross turned toward the group and with a broad grin added his own "Merry Christmas, everybody."

A film of this kind is easy to make. It will be real fun too, because everybody will be more than anxious to help. The measure of cooperation that your subjects give to such an enterprise will amaze you, and, when the shooting is over, it will be a new experience to be showered with thanks for *your* trouble.

With film scarce and hard to find, a simple script is very important. It will enable you to get the most out of limited footage. Some sort of continuity is necessary on which to thread the sequences. *Take It From Me* created the impression that the audience was reading a V-mail letter, and, because of this impression, excerpts from it, edited between sequences and as a conclusion, provided excellent continuity.

Don't worry about creating film interest and suspense. When your picture reaches its destination it will create interest enough. But plan your sequences logically. Simply by arranging them in order of importance to the individuals, the element of suspense automatically appears and a sort of climax is produced. The hospital and Rotary sequences in *Take It From Me* were of general nature; those devoted exclusively to each of the absentees, ending with family studies in color, served as climaxes to each individual. A picture should not end abruptly; so, a montage sequence of light general interest was added for contrast and a laugh. This simple arrangement has all the necessary elements for enjoyment.

You, the filmer, will receive your reward when words of gratitude come back from overseas. As one of the doctors wrote, "We have all seen a great deal, but, through tears of delight, have never seen anything to compare with the picture we have just looked at. Words cannot express our gratitude."

Whether your film is intended for a group or for an individual, send a message of courage and cheer from your camera to the fighting front.

First birthday

[Continued from page 433]

her baby sister her four o'clock orange juice. Immediately two other babies scrambled for the sisters and started a mild riot to get at the orange juice. There was pushing, yelling—even tears. But—ill luck!—the scene went unrecorded because the lamps were anchored elsewhere. Later, with an assistant to carry the lights, we were prepared for such opportunities, but there was none.

Here, then, is our scenario, which might do for you or, at least, give you a few suggestions.

Main title. *BETTY'S FIRST BIRTHDAY PARTY.*

Medium shot. Fade in. Betty in her playpen, busily playing with her toys. Mother appears and hands her a card.

Closeup. Betty looks at card.

Title. Shot of card shows birthday cake and candle in one corner with a Teddy bear in the other. Over the Teddy is the date, May 27, 1939. Below the cake are written the words, *Mother and Daddy wish you a Happy Birthday with a party.*

Closeup. The baby as she looks up from the invitation and smiles approval (or, if you can get her to do it, as she claps her hands).

Medium shot. Baby registers happiness over the news; Grandma approaches with a box in her hand, which she gives to the child.

Closeup. The box being opened. The baby reaches for the card on top as Grandma lifts out a dress.

Title. Shot of the card reveals this message.—*Happy Birthday, Betty. This is to wear to your party.—Grandma.*

Medium shot. Betty holding the dress and looking at it. *Fade out.*

Closeup. Fade in. The baby wearing her party dress and sitting on her father's knees.

Title. *Mother and Daddy present their gifts.*

Medium shot. Mother appears and hands the baby a package.

Closeup. The package is opened, revealing the gift.

Medium shot. As baby examines the gift, Father reaches behind him and pulls out a brightly wrapped package which he gives to his daughter.

Closeup. The contents as the package is opened.

Medium shot. Other members of the family now appear and present their gifts.

(If there be no one to furnish a party dress, as in our scenario, you can fade out on the baby clapping her hands after receiving the invitation and fade in on her sitting on her father's knees.)

Title. *At three, the guests arrive.* (Our guests were five mothers, one five year old girl and five babies ranging in age from two to fourteen months.)

Medium shot. Three of the mothers and their children arriving and being greeted at the door by Betty and her mother. (When the other mothers arrive with their babies, give them favors, hats and so on and have them act out their departures. The "departing" guests wave farewell. Betty and her mother likewise wave goodbye. Include a fade out closeup of Betty and Mother waving goodbye.)

Title. *And play begins.*

Medium shots and closeups. The children as they play. (In our film, the oldest child is shown pulling a "cracker" with her mother; another is sitting on the floor, just looking around; one is rolling and sucking her thumb; the others are playing with toys, while Warren, the youngest of the guests, is sleeping.)

Title. *Betty opens her gifts.*

Medium shots and closeups. Betty seated on the playpen pad in the center of the room. (Each of the small guests is identified by a title as he or she is carried, or walks, into the camera area. Seated beside Betty, the guest hands to her—with the help of its mother—the gift. Stop the camera while the package is unwrapped. Show a closeup of the gift as it is taken from its box and displayed. The babies will provide some original action in these scenes, you may be sure. There will be a scramble between the children for the gift, tears from the one who loses out, or perhaps even a pushing match.)

Title. *Then come refreshments.*

Medium shot. The decorated table.

Closeup. The birthday cake to show its decorations and the words, *Happy Birthday, Betty.*

Medium shot. Betty in her high chair at the head of the table, Mother on one side and Grandma on the other. The birthday cake rests on the tray in front of her and she is watching its candle burn.

Closeup. As the candle burns low, Betty (aided 100 percent by her mother) blows out the flame.

Closeup. Mother and Betty, as Mother directs Betty's hand in cutting the cake. (Here again the "star" of the feature will provide original script. Don't be surprised if she reaches for the burning candle several times, smears the icing over her arms or grabs a handful of the cake. She may even decide to push it off her high chair. These will be the scenes that will give you the biggest thrill the one hundred and first time you review the picture.)

Closeup. A piece of cake being put on a plate with a slice of brick ice cream.

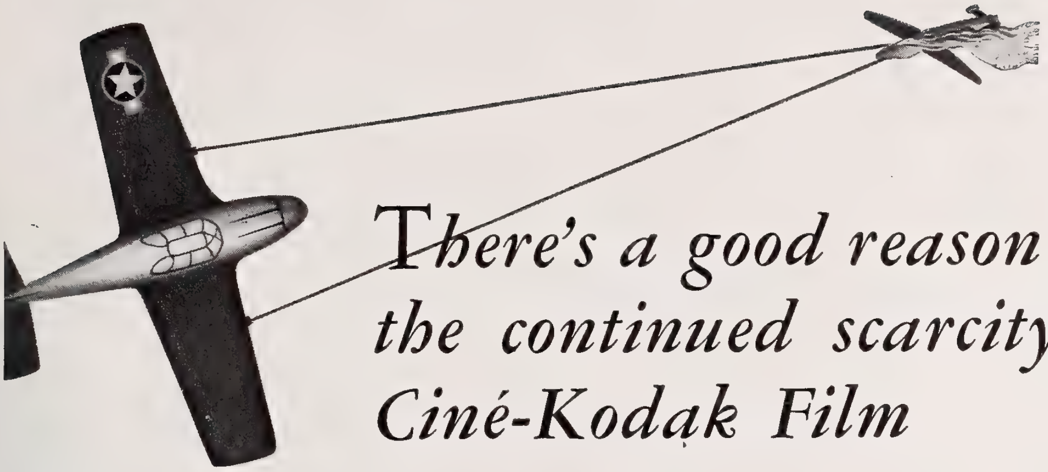
Medium shot. Each side of the table, showing the small guests seated on their mothers' laps sharing the refreshments. The children are wearing their party hats, or holding the favors.

Medium shot. Mother, Betty and Grandma also eating.

Closeup. A fork spearing a tiny piece of cake which is carried up outside the camera range. The fork reappears and is laid across the empty plate.

Title. *The guests resume their play.*

Here insert more shots of the chil-

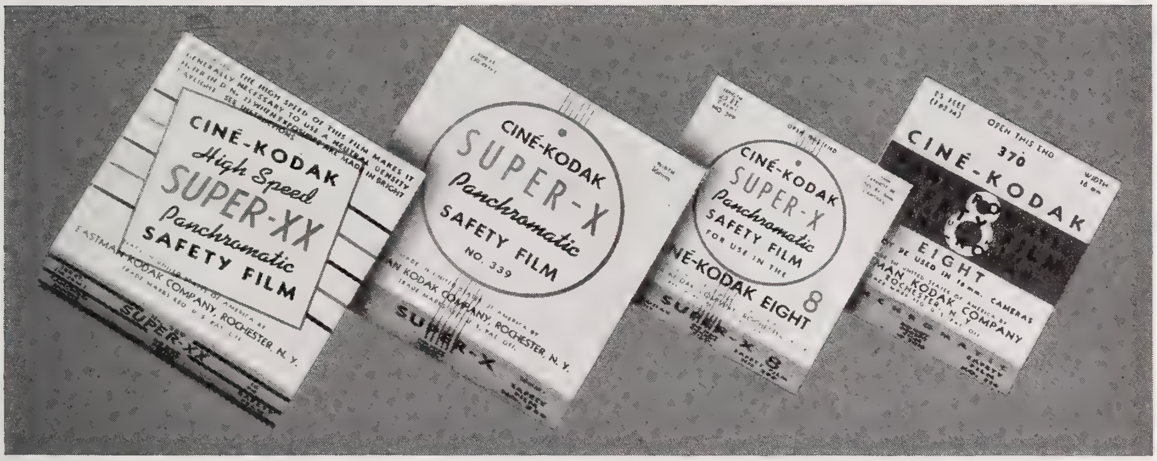


There's a good reason for the continued scarcity of Ciné-Kodak Film

Ciné-Kodak Film is handling many vital jobs for our fighting men now . . . and it takes a tremendous quantity to meet their requirements. Naturally that keeps film scarce at home.

As one example, the gun cameras in our fighter planes load with the same Ciné-Kodak Film that you use for your home movies—to bring back indisputable visual records of air combat.

This alone adds up to staggering footages—as you can well appreciate when you consider the thousands of fighter planes in action on all fronts. And this is but one example of the many wartime uses of Ciné-Kodak Film.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dren at play, taken earlier when the other such scenes were filmed.

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Amateurs in theatres

[Continued from page 434]

members has been extremely critical of the endings of theatrical films. One group struggled for many weeks before it was able to invent a title that had real power; they now appreciate a clever title given to a theatrical film. Another school club worked for three months on a scenario, called *Our Water Supply*, before research was completed; some of them have since enjoyed checking the validity of factual details in Hollywood films. Several students, after working on a school newsreel to give a true picture of their alma mater, became acutely aware of the abnormal stress on beauty shows and sports as the chief events of newsreels.

It is said that professional cameramen never spoil a single foot of film because of poor focusing or improper exposure. After the amateur has paid for many feet consigned to the waste basket because of poor technical quality, he has a new respect for perfection in the theatrical product. He realizes the commercial importance of extremely precise work.

After the amateur has experimented diligently with various ways of lighting a scene, he observes the methods used by Hollywood cameramen to provide an illusion of the third dimension through skillful lighting. However, he will laugh sardonically when the star seems to be followed by a powerful spot light, so that his face is always outstanding. He will giggle when a small candle is lit, but thousands of watts of light burst forth to represent that poor flame. He is delighted when a single candle, in *Grapes of Wrath*, looks like a real flicker. He takes special interest in the unusual camera work in *Citizen Kane*.

After a student has tried assiduously to make smooth transitions between the sequences of his story, he enjoys fully the beauty of the lap dissolves in *Blossoms in the Dust*. The soft wipes in the color sequences at the end of *Land of Liberty* gain his approval.

After sighting a scene many times to discover the best camera viewpoint, the student with production experience is strongly impressed by the shots in *The Edge of The World*. By searching for a lovely scenic effect to add distinction to his film, the amateur gains a vast respect for the distinctive shots in Pare Lorenz's films, such as the low horizons, the waving wheat or the desolate plains. By noticing that unimportant objects spoil the backgrounds of his films, the amateur critic understands an artistic principle important for all pictures. By seeking balance of light and shade, or of small and large masses, he becomes critically conscious of the scenes in theatrical films. After finding his Kodachrome pictures a hodgepodge of conflicting colors, he may acquire a new idea of color harmony. From learning that a combination of lines leads the eye to the subject of greatest interest, he is given new fields to conquer with his own cinematography and a new guide by which to judge the films at his theatre.

By working on a stage production, pupils learn much about acting. In amateur films, the actors have the added advantage of seeing themselves as others see them. At each showing of their film, they may study their own performance again. The art of a Paul Muni or a Bette Davis takes on new significance. The amateur observes how these artists arouse the emotions of their audience by the mere drooping of their shoulders, by a single gesture of the hand or by a simple contraction of facial muscles. On the other hand, vain posing before the camera is noted and frowned upon.

When amateurs attempt to add sound to a movie by having a commentator or actors talk over a public address system, they realize anew the importance of clear diction, of correct pronunciation and of pleasing inflections. Some schools have made records to accompany their films; these same demands are made upon their speech. The naturalness of sound effects becomes important, and the student watches for these in current theatrical offerings.

Many groups have played phonograph records to make their productions more effective. The necessity of choosing suitable music makes these pupils more alert to the perfection or defects of the musical score of professional films. They are impressed by the need of keeping this music from being too prominent, lest it distract attention from the story.

Usually, the editing of a film takes longer than the actual shooting of the picture. A new respect for this work is gained after one has meditated over scraps of film for hours, choosing only the best shots, seeing that they are most effectively arranged and gauging the proper length of each. The amateur looks with new eyes at the professional product, to determine whether the editor has done his job well. He notes the skill with which the editor has joined all these strips of celluloid, that the audience may be unaware of changes.

Lastly, when the picture has been completed, the amateur group must "sell" the film to the rest of the school. Publicity must be effective but not misleading. It is essential to form a favorable attitude among the teachers and parents. An efficient system for selling tickets must be established. When the day for the film showing has arrived, every splice must be so strong that the film will not break. The room must be as dark as possible, yet well ventilated. Crowds must be well handled. The projector must be operated with skill, so that there are no poorly focused or off frame scenes. Everybody must cooperate. After the showing, the whole group must listen for comments that will help to make their next production better. The problems of the theatre manager are understood as never before.

One of the obligations of schools today is to teach students to detect propaganda. Sometimes it is necessary to "fake" shots in a school film. By using double exposure, cameramen make people appear against backgrounds that they have never seen. This trick and others show the student how the camera may distort the truth, and they make him suspect the tricks of the movie propagandist.

As the school film movement grows, the critical attitude of students toward theatrical productions will become more apparent. The United States needs to develop a generation that is able to evaluate—a generation that will demand the best in everything. Producing films is not the only means to that end, but it is one of the most effective, in view of the great effect of the movies on modern life.

A plan for gala night

[Continued from page 435]

The interests of the audience, rather than the wishes of the maker of the movie, should be the guiding factor in arriving at a decision.

A special club contest may be conducted, the awards being the distinction of having the highest ranking movies screened on Gala Night. An excellent source of outstanding pictures is found in those honored annually by Movie Makers in its selection of the Ten Best Non Theatrical Films. The producers of the films will often permit their originals to be shown, if they can be assured that the reels will be handled with the

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Keystone	A7 F2.7 Lens	3.00	12.00

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Keystone	500 watt	2.00	7.00
Keystone	750 watt	3.00	12.00
Bell & Howell	750 watt	4.00	15.00
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It is best to show only first run pictures, that is those which have not been previously screened at the club or before any large sized groups in the club's home city. In order to provide variety in number and subject matter, a limit should be placed on the length of films. The total screening time should not exceed two and a half hours. This time, together with that allowed to change reels, and for an intermission, will provide a very full evening. Too long a program, regardless of its unusual merit, is bound to cause restlessness, and it will send the audience away fatigued and unenthusiastic. The pictures should be intelligently placed on the program; black and white films should precede those in color, and a place of honor should be reserved for the best picture.

Equally important with the selection of the pictures is a suitable date for this big event. April has proved to be ideal, for the heat of the summer is avoided and the difficulties of winter traffic are past. By that time, pictures made in the previous summer and winter have all been edited, titled and set to music, and there is likely to be a good harvest from which selections may be made.

Another factor which plays an important part in the success of the show is the auditorium used. Whether it be a meeting room, a lecture hall, an intimate theatre or one still larger, it should fit the size of the audience expected. Standing room should never be permitted, for crowding is not conducive to sociability. An auditorium half full does not exhibit successful ticket selling. The seating arrangements should be suitable for showing both black and white and colored movies. The hall should be long, rather than wide. There should be ample aisle space and the rows of seats should not be too close to each other. The screen should be well above the heads of the audience. Provision must be made for operating the equipment, to prevent its interference with the vision of those sitting near it. Electrical outlets and the control of house lights should be easily accessible. If possible, a rheostat for dimming house lights should be installed.

The financial phases of a Gala Night must have serious attention. A definite budget must be set up, and the cost of the hall, the expense of renting the best equipment possible (which may include projectors of great power and extra large screen), the printing of tickets, programs and publicity leaflets, special services, transportation, entertainment of club guests and many other factors must all be included. The directors must decide whether it is their intention to cover expenses only or to make a profit for the benefit of the club treasury, and the admission price must be fixed accordingly. Provision now must also be made for the collection of various admission taxes.

The responsibility for the management of Gala Night should be centered in one person. He in turn will delegate certain duties to those most capable of taking them over. This division of responsibility is suggested.

The program committee will select the films, determine the order in which they are to be shown, invite a guest speaker, if one is desired, and arrange the timing of the entire presentation. Gala Night affords the club an opportunity of making public the achievements of its members and of giving such other announcements concerning its plans and activities as will be likely to interest the audience. If a speaker is invited, let him be one who is gracious, feels at home on the platform, has a sense of humor, is acquainted with amateur movie making and its problems, and knows how to cut his talk down to essentials.

Technicians should be given charge of 8mm. and 16mm. projection, music and sound effects, house lights and signals, stage and emergency film repairs.

Ushers and hosts and hostesses are needed to make sure that guests are conducted to their seats, that programs are distributed, that introductions are made wherever possible and desirable and that a general atmosphere of friendliness prevails.

Ticket sellers should be in the box office and doormen should be on duty, to be sure that no one enters without a ticket. It is well to have doormen tear tickets in two parts, dropping half into the box and returning stubs to ticket holders. In this manner an exact count is kept of those present, and the ratio of tickets actually used to those disbursed may be known. This knowledge will be useful in planning subsequent events.

A photographer should take publicity shots to be used for club promotional purposes.

A person should be placed in charge of promotion who has sales ability; he must see that local papers carry news of the coming event; he should notify local camera and movie clubs, distribute posters for display in camera shops and arrange for the sale of tickets many weeks in advance by special short, lively announcements at club meetings.

A coordinator should check on the running time of films, arrange for rehearsals, see that equipment, films, music and sound effects are in readiness.

It is of the utmost importance that a rehearsal, complete in every detail, be held before the arrival of the audience. It is well for a coordinator to check every detail from a list previously prepared which provides for every contingency. It is wise to provide two projectors, to assure an uninterrupted screening and to serve in the event of the breakdown of one machine. For the same reason, a reserve set of dual turntables should also be in readiness. Extra wires, extra spare takeup reels of all sizes, splicing equipment and, yes, even a reserve picture should be on hand just for the emergency which is hardly ever likely to happen but which might occur on that very evening. We even have an electric soldering iron available!

A well planned Gala Night should be a great success. Such an event will swell the club's treasury, enable it to buy badly needed equipment, when that again becomes available, provide ample funds for club contest prizes and let the club expand its activities in the members' interest at no additional cost to them. It will introduce the club to other movie makers; its ranks will thus be enlarged, its effectiveness will be increased and its prestige will climb by leaps and bounds. It will show to the world of its friends that amateur movies have much to offer in worth while, entertaining and unusual films. It will present to them real artists who are making a definite contribution, each in a highly personalized manner, different from many theatrical films.

Finally and above all in importance, each club member will be inspired to do his very best, that some day he, too, will have a film screened at Gala Night.

The illusionist twins

[Continued from page 438]

to perceive. This condition is largely due to the fact that the possible differences in focal length are much less. There is almost no limit to the focal length of a telephoto; it may be many times that of the "normal" lens; but, for example, in 16mm. work, the limit for a wide angle lens is in the region of half an inch, only half that of the "standard" lens.

Fig. 5 is a plan of a fairly large living room, a fireplace at one end and a cube to represent a piece of furniture with the camera set up at point "O." The angle of reception of the standard lens is denoted by the angle "A" in the plan, and the picture it produces is given in Fig. 6.

The angle "B" represents the angle of reception of the wide angle lens, not a great deal more than that of the normal lens, but what a difference there is in the picture it produces! We see the result in Fig. 7. The room has become several times larger, and one would say that it is now quite a long walk from the camera to the fireplace at the far end of the room. As it stands, the picture appears quite natural, and we may be excused if we are deceived into believing that it is a photograph of a room

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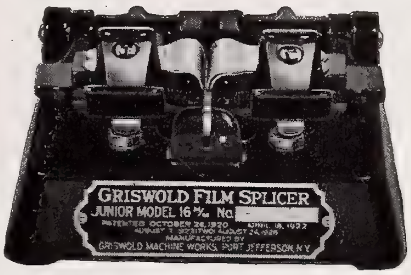

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which is large in reality.

The deception holds good so long as there is no recognizable object in the near foreground immediately in front of the camera. If there were, the "telephoto in reverse" effect would give that object an exaggerated size, because of the increased perspective effect. A person standing in front of the camera would appear to touch the ceiling with his head, and, if he were to move to or from the camera, his apparent change in size would be so exaggerated as to disclose the use of the wide angle lens. Even so, in movement the effect is fleeting. We do not have time to dwell upon it as we do with the foreshortening effects of the telephoto, and it is seldom, in consequence, that we are able to detect the hoax that has been played upon us by the use of a wide angle lens.

What happens if we use the wide angle out of doors? A hasty answer might be "Don't!"—except for very special purposes. As the telephoto increases the screen size of an object, the wide angle reverses the process and *decreases* screen size. This effect can be seen in Fig. 7. Although the room appears to be larger, the actual *screen* size of the fireplace is smaller in the wide angle shot than in the normal shot. For the same reason, the scope of lateral movement across the field is reduced. At a distance, movement to and from the camera is increased relatively, and, near to, considerably, even to the extent of distortion. In the former case, since the objects have become smaller, the effect is more theoretical than real, but the latter is to be avoided on account of the exaggerated perspective introduced. Generally speaking, therefore, the wide angle lens reduces size and the scope of movement. Now this result should be avoided in a movie, the essence of which is *movement.* Most amateur films are at their best with plenty of action in the near middle distance and foreground; even the best of scenics becomes boring if there is little movement in it. Consequently, we should be cautious about reducing this movement by using a wide angle lens.

The best way to indicate the correct use of a wide angle lens out of doors is by an example. Let us suppose that in our vacation film we want to include a favorite view across a deep valley, with mountains banked one behind the other in distant splendor. We look through the finder and are dismayed to discover that our normal lens cannot "see" the whole of the picture as we can (or as we *think* we can). We must either take in the top of the mountain and get rather a dull picture without the middle distance foreground, Fig. 8, or sacrifice the top of the mountain to get a more balanced picture which includes the middle distant foreground, Fig. 9.

I added the note "or as we *think* we can" because our eyes cannot, in all probability, take in the whole view either. Their mechanics are, however, so perfect, that we unconsciously raise or lower them as required, and the impression carried to the brain is that of the picture as a whole. To do this raising or lowering with the camera merely produces the distressing "hose spraying" effect.

Where the standard lens will not take in the whole of the wanted view, the wide angle lens may do so, but we may still be disappointed in the result, as the mountain will apparently have diminished in size and will be far less imposing on the screen than it was in reality. This effect will, I think, be clear from Fig. 10. To overcome this unfortunate condition, we must again resort to the rules of composition and introduce a foreground object by means of which we can make a mental comparison in the resulting picture and so reestablish the magnitude of the distant mountain.

In doing so, we must not forget the exaggerating effect of the wide angle lens on near objects; and, generally speaking, the object chosen must be further away than we should elect, were we using the normal lens. This rule is particularly valid when the object is of known size, such as a person. Trees are less susceptible to distortion, as they may be of almost any size. In addition, to give depth to the picture, we should aim at contrast. Being distant, the mountain will come out light in the resulting print; so, our foreground object should be dark in tone. Something of the ideal to aim at is indicated in Fig. 11. I think it will be agreed that the mountain no longer looks small and unimposing.

In using the wide angle lens out of doors, always bear in mind that it will decrease the screen size of all objects in the distance and middle distance, but may increase the screen size of *very* near objects to an alarming extent. With this thought in mind, if the picture is built up according to the established rules of composition, satisfactory results may be anticipated. *Don't,* however, use it when you want plenty of action and movement in the middle distance.

Having discussed the advantages of the wide angle lens, for it has no disadvantages, if used properly, and having done little else but point out the defects of the telephoto, my readers may feel that the telephoto has had a pretty raw deal! Perhaps that is true; so, in the next and concluding article, I shall find a few words to say in its favor. In fact, in spite of all that I have said, the telephoto has one very common use in which it actually produces more "normal" results than does the standard lens. We shall go into that next month.

A film of fire fighters

[Continued from page 439]

tect certain liquids, not visible to the eye, on oil soaked evidence, picked up at fires of incendiary nature. This filming was accomplished with excellent results by shooting with an exposure of *f*/1.9 at a speed of eight frames, with the room in darkness.

The picture progresses with the record of the intensive training program that all recruits and veteran firemen must undergo. Ladder raising, pump operation, rescue work and the use of fog nozzles, resuscitators and special tools used in the rescue work are a few of the activities shown. The use of close-ups was employed wherever practical, following a medium shot, during the entire filming of these activities.

Special attention was given to creating angle shots, such as filming from the top of the drill tower, a height of ninety five feet, directly down to the apparatus below, with a man climbing up the steel ladder, and men jumping into life nets and firing a projectile from the life gun. All these subjects proved to be of real value in our efforts to have our prospective audience see what firefighters must be taught. Also they will further educate the public as to the kind of equipment that fire departments have available for any emergency, thus assuring them that an efficient organization is at their call in the event of any fire.

Waterfront pictures with the fireboat, scenes of apparatus being repaired and adjustments being made on radio equipped cars, all contribute to the story of the Fire Service before the climax or real action portion of the film. The Department receiving and responding to an alarm of fire and operating at a large fire, including such scenes as "pulling the hook" from a street box, the transmission of an alarm to the various stations in the department and lining in operations were filmed before the actual fire scenes were available. Finally, on one perfect day for shooting in color, a fire followed in rapid succession by three alarms occurred, and we were able to film ladders, hose lines and milling crowds of spectators. In all, 1700 feet of 16mm. Kodachrome were filmed with a Ciné-Kodak Special and, after weeks of editing, the print was cut to 800 feet, with the thought in mind that this length was sufficient to tell the story with enough rapid tempo to be interesting and instructive and still to present a complete understanding of fire service in general.

Due to the limitation of funds available for the production of the picture, which made it impossible to produce a sound film, it was planned to show the picture with a dual turntable, with voice and music amplified to give the effect of

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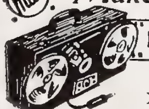

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a sound film. A specially written narrative with musical background, timed as nearly as possible to the action on the screen, was prepared with considerable success. Since the first presentation of the film, a year ago, it has been shown to over 15,000 persons. As audiences, we have had such groups as service clubs, schools, civilian defense units, County and State divisions of the Fire Association of Connecticut, nationally recognized protective agencies and fire chief clubs all through New England. We have also given many showings before women's clubs and church organizations. A complete record of each showing, together with letters of appreciation and comments, is kept on file at Fire Headquarters in New Haven. The Chief of the Fire Department, as narrator, and Hugh A. Keenan, as operator, have worked out a plan that produces the desired results. This arrangement tends to bring the fire department before the public through the appearance of the Fire Chief as narrator, and it also gives Mr. Keenan an opportunity to advance further the importance of visual education through the medium of the motion picture.

The clinic

[Continued from page 440]

twenty eight and twenty nine of *The ACL Data Booklet* will provide the basic calculations required for both 8mm. and 16mm. scales.

Auto mirror If you have occasion to film a person driving a car — where you as cameraman are jammed into the back seat—you will find it difficult to get any kind of shot of the driver's face. Then is the time to call on the ingenious plan worked out so smoothly by Victor Ancona, ACL, of New York City, in his 8mm. film, *Kidnapped*. Simply picture the driver's face as it is seen in the car's rear view mirror. Remember, though, that for accurate focus you must use the distance from face to mirror to camera.

Practical films

[Continued from page 441]

a veteran of World War I, conceived the idea, and the Martin Drug Stores are financing the project. The films will be available for free showing to those interested now and in future.

The inductee films are filed on 400 foot reels, containing four to six induction ceremonies on each reel, and, to date, some thirty reels have been made and carefully indexed and filed. Scroll titles show an accurate list of the names of the selectees whose induction is recorded on each film.

News of the industry

[Continued from page 442]

1945 films through May along with the 2930 films still available as they appear in the 1944 catalog. For convenience to the reader, alphabetized lists of all films appearing in the preceding issue will be listed in alternate months, and the new listing will be inclusive as well as selective, each film carrying a data listing of producer, distributor, price, rental and so on, in so far as is possible.

British films The British Information Services have released their new 1944-45 catalog of 16mm. sound films with an outstanding addition, *Act and Fact*. Through these films, last minute newsreel material is made available to schools, clubs and factories in the United States. Top bill features, including *Coastal Command, These are the Men, Desert Victory* and *New Zealand*, have been made available for the non theatrical screen along with such notable films as *Know Your Ally Britain* and *The Battle of Britain*, which have never been shown theatrically. The new catalog contains seventy four titles, including films of farm and garden, of battle fronts and home fronts and a series of short subjects on health and social services. These films are distributed for a nominal service charge by the British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.

Klein to new post M. R. Klein, ACL, formerly Director of Visual Education of the Cleveland Public Schools, has recently been appointed Director of Visual Education at the Dayton Acme Company, 930 York Street, Cincinnati. The Dayton Acme Company will enter the postwar field as manufacturers of visual aid products, and Mr. Klein will be in charge of sales and promotion of its products for the visual education field, serving schools, industry, churches, clubs and individuals in the amateur and professional ranks.

Swank catalog Swank Motion Pictures, 614 North Skinker Boulevard, St. Louis 5, Mo., presents its new 1945 catalog of 16mm. films covering a wide range of pictures and equipment. The catalog offers an extensive selection of feature releases, comedies, Westerns, historical pictures, special subjects, free films, serials, both major and independent, news and a wide variety of interesting items covering the peoples of the world.

Kodak gunsight A further instance of the service which leading manufacturers of cine and photographic items are giving to the country's war effort is revealed in the October announcement of the production, which has gone on for some time, of an electrically computing gunsight for use in airplanes. Experts of the Eastman Kodak Company and the Bendix Aviation Corporation, working with those of the United States Navy Bureau of Ordnance, adapted a basic British design for United States manufacture. The production has been done by Kodak, Bendix and the F. A. Smith Corporation, of Rochester, N. Y. Now, other firms will join in the work. The gunsight computes electrically data regarding gravity, air density, relative motion of the target and other factors, with the result that it produces the exact answer to the complex problem of where the enemy plane will be when the bullet arrives. It eliminates the human factor in many parts of the aiming process and makes computations formerly made by the gunner himself.

B & H appointment J. Harold Booth who has been with the Bell & Howell Company for sixteen years has recently been appointed as vicepresident in charge of merchandising. Mr. Booth was appointed vicepresident in charge of war negotiations, war expediting, subcontracting, employee training, personnel and public relations, industrial relations, sales service and advertising in 1943. In Mr. Booth's years with the company, he has worked in a variety of capacities that fit him admirably for the reconversion program. Under his recognized and able guidance, plans are already emerging from the formative stages into a working design for postwar merchandising.

New camera stores Norman Lewis, formerly with Haber and Fink. Inc., of New York City, has announced the opening of his own camera store under the name of Camera Circle, Inc. The store is located at 126 Greenwich Street, New York City.

The Camera Shop, Inc., 20 Broad Street, New York City, has just been opened by Ned and Charles Sanders and Jack Landess. The Sanders brothers, formerly with Heins & Bolet, Inc., of New York City, are well known in the photographic industry. Jack Landess formerly operated a commercial photographic studio in New York City's financial district.

War film catalog The Bureau of Motion Pictures, Office of War Information, Washington 25, D. C., has released a new catalog of 16mm. sound films for non theatrical use. The booklet, *War Films for War Use*, lists a wide range of pictures designed for the purpose of informing the public of the status and progress of the war; they are laid on the battle and home fronts. These films are available for shipping charges to any group of Americans meeting anywhere; they are being used widely by war plants, labor groups, service clubs, women's clubs, parents groups, churches, communities, schools and colleges. There may be a service charge not to exceed fifty cents a subject levied by the distributor nearest the point of showing.

Amateur clubs

[Continued from page 443]

capital. Other features have been talks —by William Brown, on *My Trip to England*, and by Theodore Huff, on *How to Pep Up Your Movies*—and screenings of *The Four Seasons*, by Mr. Sutherland, and *The Rockies in Color*, by Theodore Sarchin, ACL.

Production in Cleveland Following the success of their civilian defense study, *The Cleveland Block Plan*, members of the Amateur Photographic Division of the Motion Picture Council of Greater Cleveland have been busy during the summer on the production of *Here's Your Home Town*. The film, in 16mm. sound, was sponsored by the *Cleveland Press;* it will be screened overseas before members of the Army's Thirty Seventh Division. John Borza, jr., chairman of the Amateur Photo Division, was in charge of production.

Seen in Chicago *Russian Easter*, Maxim Award winner in 1942 and produced by George W. Serebrykoff, ACL, of New York City, will be featured at the coming meeting on November 7 of the Chicago Cinematographers, ACL. Further data on the screening may be had on application to H. G. Aschoff, secretary, 1128 Lathrop Avenue, Forest Park, Ill. The Chicago Cinematographers, billed as an organization of advanced amateurs, was established in 1939 and has a limited membership. Current officers include K. P. Nowell, president, and S. R. Lyter, vicepresident.

In Schenectady *How To Use and Take Care of Your Movie Equipment* was the timely subject of discussion and demonstration at the first fall meeting of the Cine Group, Schenectady (N. Y.) Photographic Society, ACL. *Movie Making Made Easy*, a guest film from the Amateur Motion Picture Society of Albany (N. Y.), ACL, and *How Not To Make Movies*, by Harley Bixler, ACL, comprised the screen section of the program, with L. W. Murray, Arthur E. Tucker, ACL, F. M. Spoonagle, H. M. Jacobs, Arthur A. Merrill and F. H. Eastman contributing demonstrations on the care of various cameras and projectors. At a later general meeting of the entire society, W. T. Cook, in charge of scripts for the motion picture program of the General Electric Company, discussed the problems and possibilities of film planning.

Parkchester plans Meeting informally in the Petite Cinema, cellar playhouse of Henry Goebel, ACL, members of the Parkchester Cine Club in The Bronx, N. Y., launched the current club season with a discussion of future plans. *Conscience*, the club's present production, is rapidly nearing completion and will be scheduled soon for its premier public screening. The Parkchester group is already searching for new story material to follow this opus. *Well, I'll Be . . .*, an earlier club production, and *Here Comes The Circus* and *Moods Eternal*, by the club's president, George Kirstein, were screened at this opening meeting.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933.

OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1944.
State of New York.
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared Roy W. Winton, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are Publisher, Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Editor, Roy W. Winton, 420 Lexington Avenue, New York 17, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Membership corporation with no capital stock. President, Stephen F. Voorhees, 101 Park Avenue, New York 17, N. Y.; Vice President, John V. Hansen, The Shoreham, Washington, D. C.; Treasurer, Ethelbert Warfield, 49 Wall St., New York, N. Y.; Secretary and Managing Director, Roy W. Winton, 420 Lexington Avenue, New York 17, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as a trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as stated by him.

ROY W. WINTON, Editor.

Sworn to and subscribed before me this 20th day of September, 1944. (My commission expires March 30, 1946.)
MARIE SIPP, Notary Public.

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OFFERED TO: groups.

AVAILABLE FROM: Office of War Information, Bureau of Motion Pictures. Distributors located in all sections of the country.

Conquer by the Clock is the dramatic portrayal of the results of carelessness of workers in war production. The tragic deaths of an American soldier in the Southwest Pacific and of American airmen in the North Atlantic because of faulty production are shown.

Sugar, 16mm. sound on film, color, running 20 minutes; released by the United States Beet Sugar Association.

OFFERED TO: school, club and civic groups for one week periods.

AVAILABLE FROM: Business Films, 1124 9th Street, N. W., Washington 1, D. C.

Sugar tells the story of the transformation of the sugar beet into sugar and meat.

Emergency Treatment of Fractures, 1 reel, 16mm., silent, black and white, running 10 minutes; released by Affiliated Aetna Life Companies.

OFFERED TO: groups.

AVAILABLE FROM: Affiliated Aetna Life Companies, Hartford, Conn.

Emergency Treatment of Fractures, produced under the direction of Dr. R. M. Yergason of the Connecticut Fracture Committee, is a practical film dealing with the use of traction splints. The picture has won widespread recognition. It has been approved by the American College of Surgeons of the American Medical Association.

South of the Border with Walt Disney, 16mm. sound on film, color, running 40 minutes; distributed by the Coordinator of Inter-American Affairs, 444 Madison Avenue, New York 22, N. Y.

OFFERED TO: educational institutions, clubs, lodges, churches, labor and farm groups and like organizations.

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South of the Border with Walt Disney is a diverting camera record of a trip made by Walt Disney and his crew to South and Central America.

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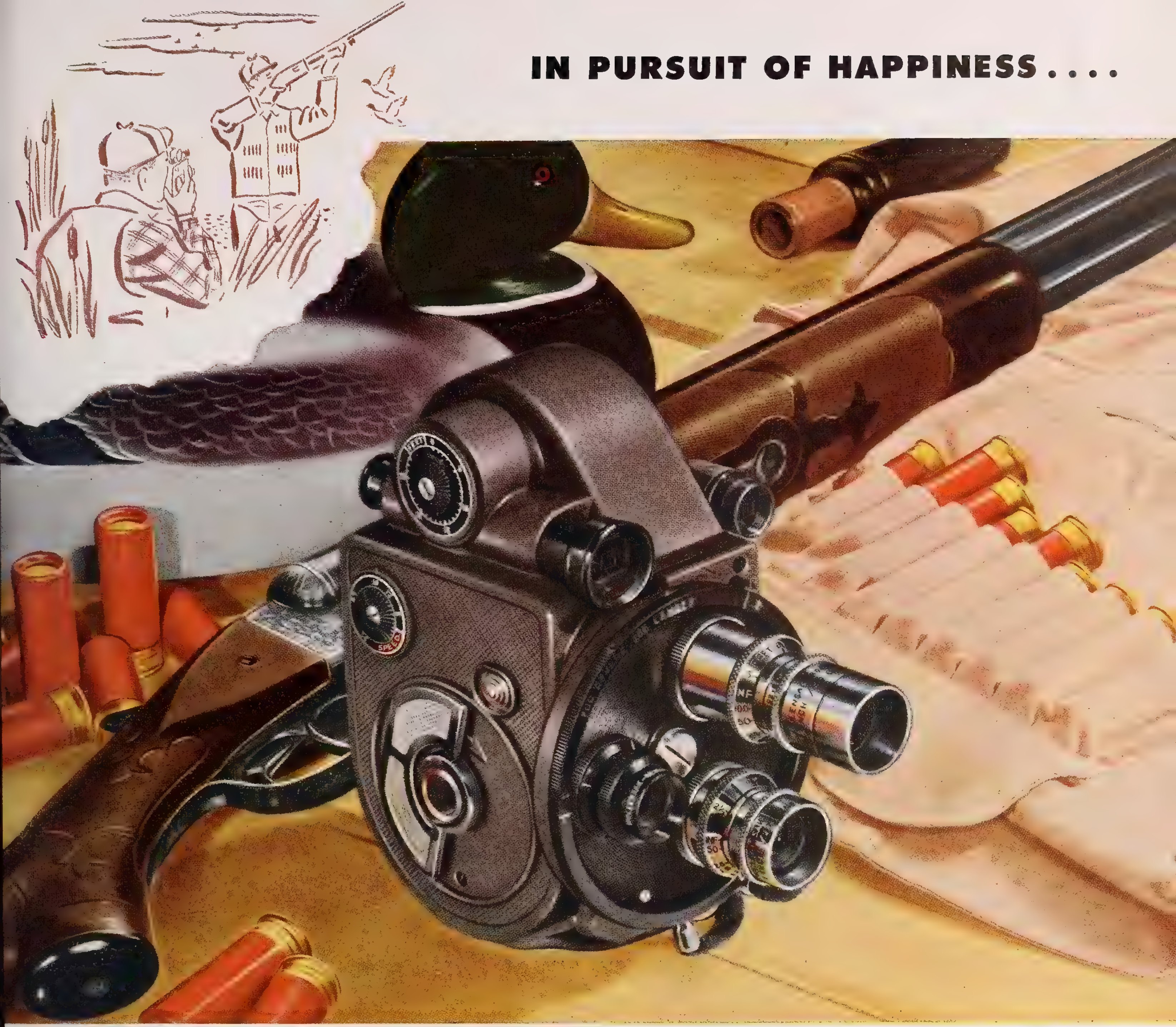

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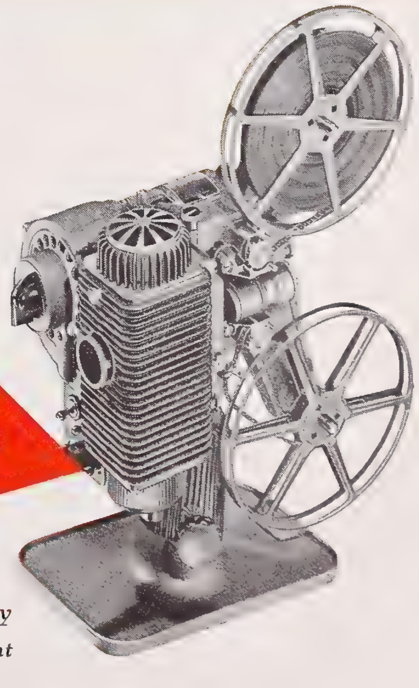

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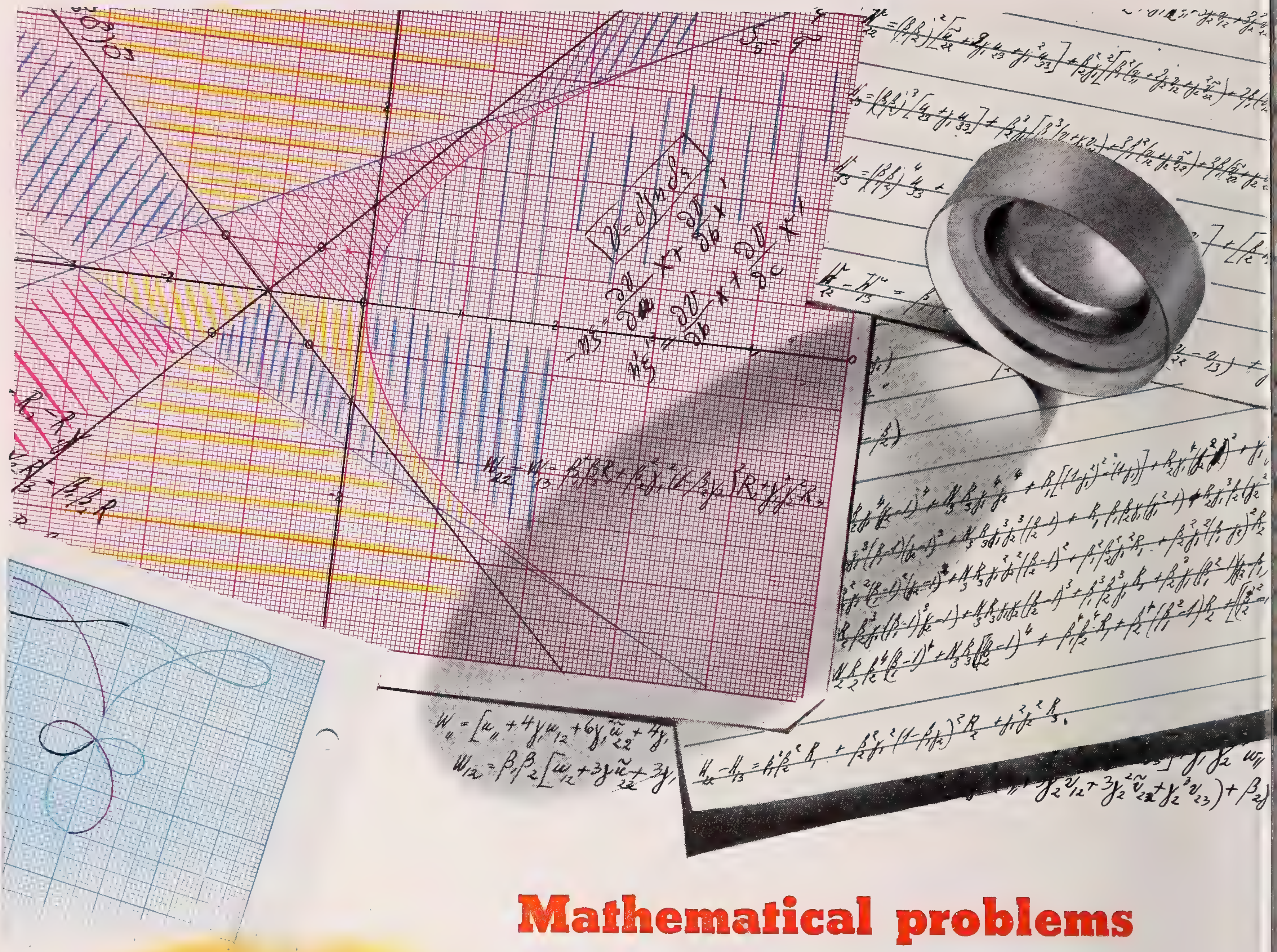

Mathematical problems

day after day, for as long as 3 years

Kodak

precision begins on paper—with hundreds of pages of calculations to design one Kodak lens

LIKE the musician who "hears" a tune when he sees a sheet of music—Kodak scientists "visualize" a camera lens in terms of numbers and symbols . . .

Computing the curvatures of a Kodak lens involves a long series of problems in "Optics." As an example of the mathematical labor necessary, it took 3 years of figuring—exact, in results, to a fraction of a "light wave"—to compute a recent Kodak Ektar f/1.5 lens.

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At Kodak, all these are distinctive. Everything which goes into a fine camera lens is designed and made. That includes not only entire optical assemblies . . . but, for many lens elements, the optical glass itself.

In 1941, Kodak scientists developed a method of making glass without sand . . . as revolutionary as learning to make steel without iron. This new rare-element glass has a much higher refractive index without marked increase in dispersion.

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You are benefiting now. The full benefits . . . in terms of the better pictures you yourself will make . . . are delayed only by the "unfinished business" of war.

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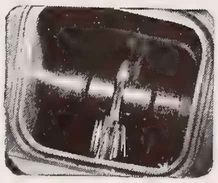

Kodak's lens centering machine, grinding the elements of a lens to the same exact dimensions around the common optical axis. Semi-automatic, this machine eliminates the human errors.

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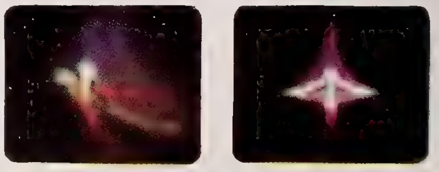

STARS BAD AND GOOD—At left a "bad" star, at right a "good" star, as seen in the lens bench microscope. In a lens which passes muster, the star must be symmetrical as to shape and color, and not exceed a maximum size. These star images were photographed at 11° off axis.

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

DECEMBER 1944

25c

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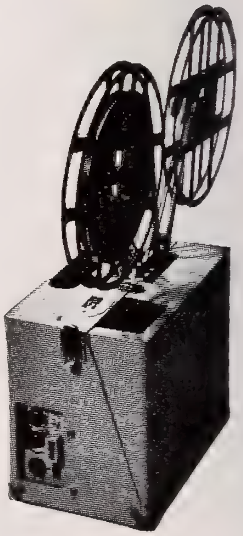

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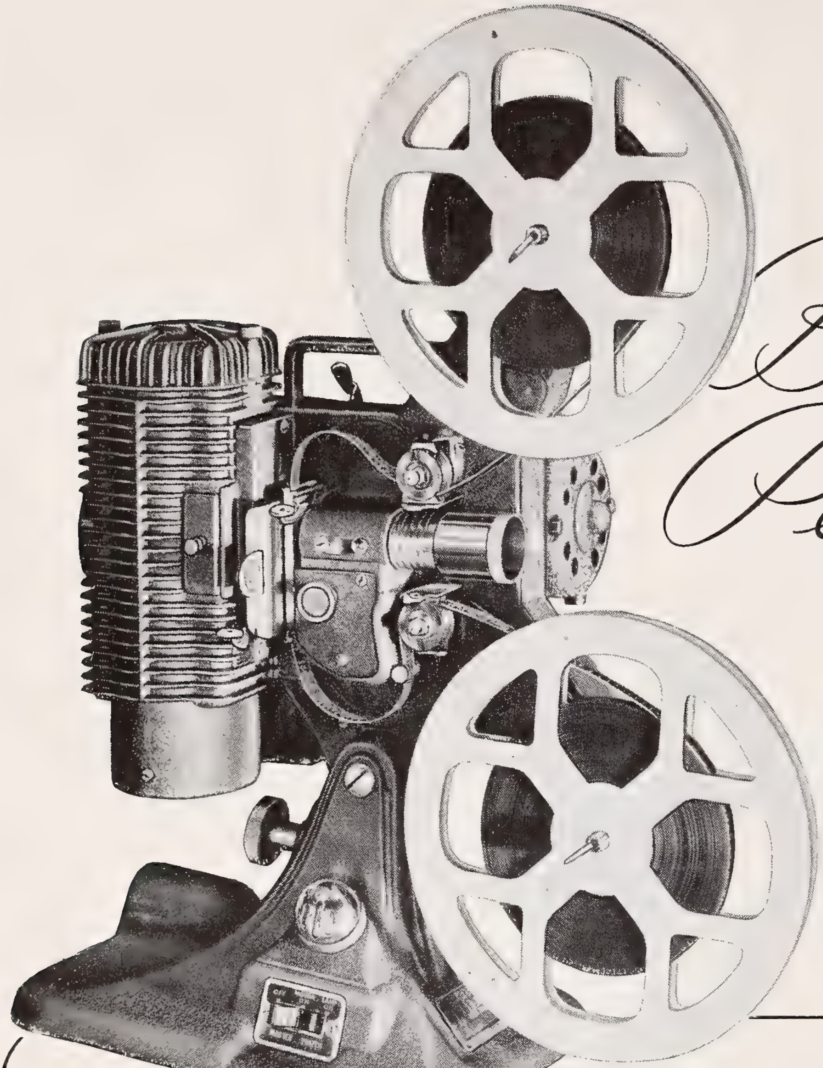

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MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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• ON THE COVER: Kodachrome photograph by Ivan Dmitri; courtesy Consolidated Vultee Aircraft Corporation.

Hugh Stern from Monkmeyer

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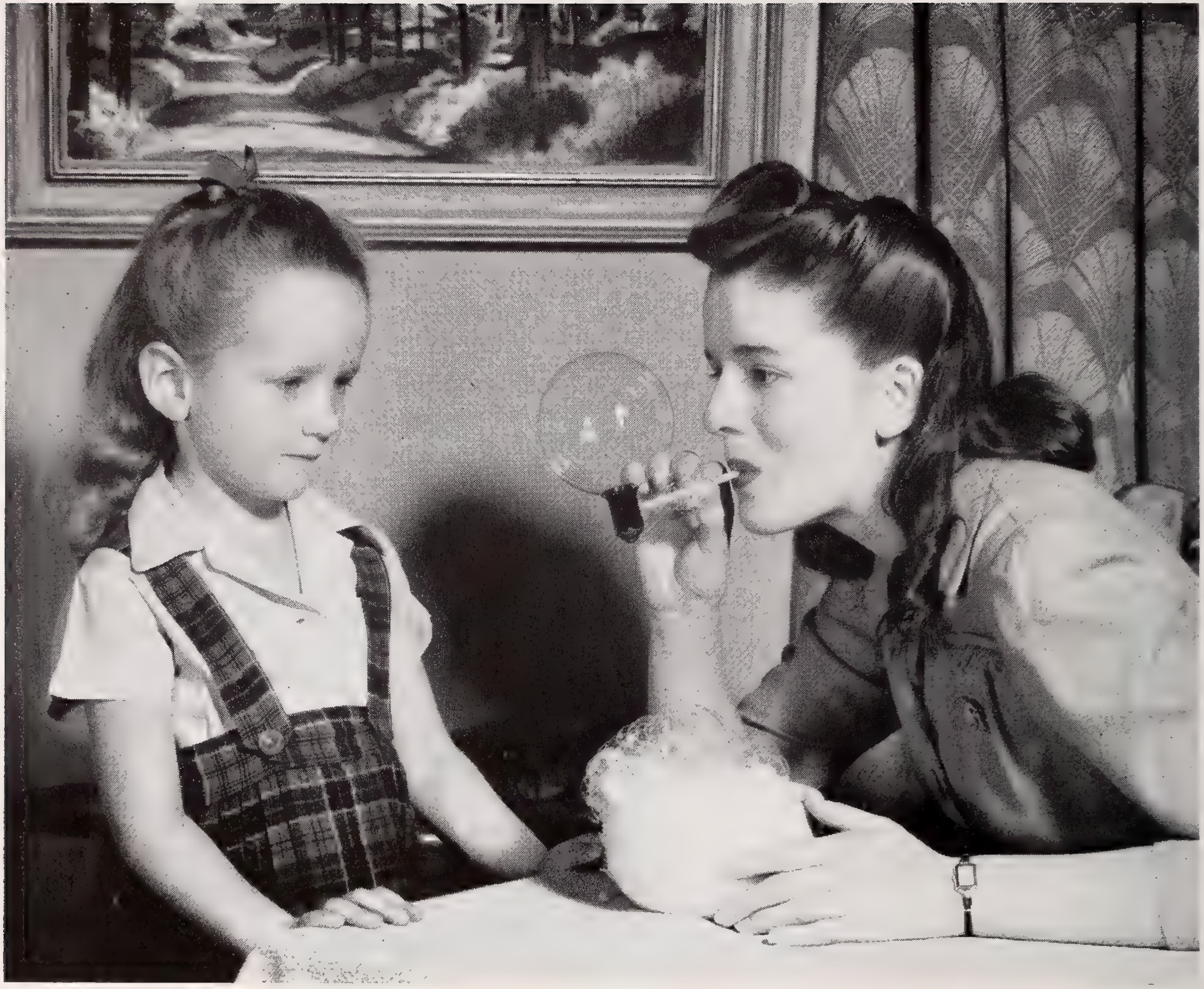

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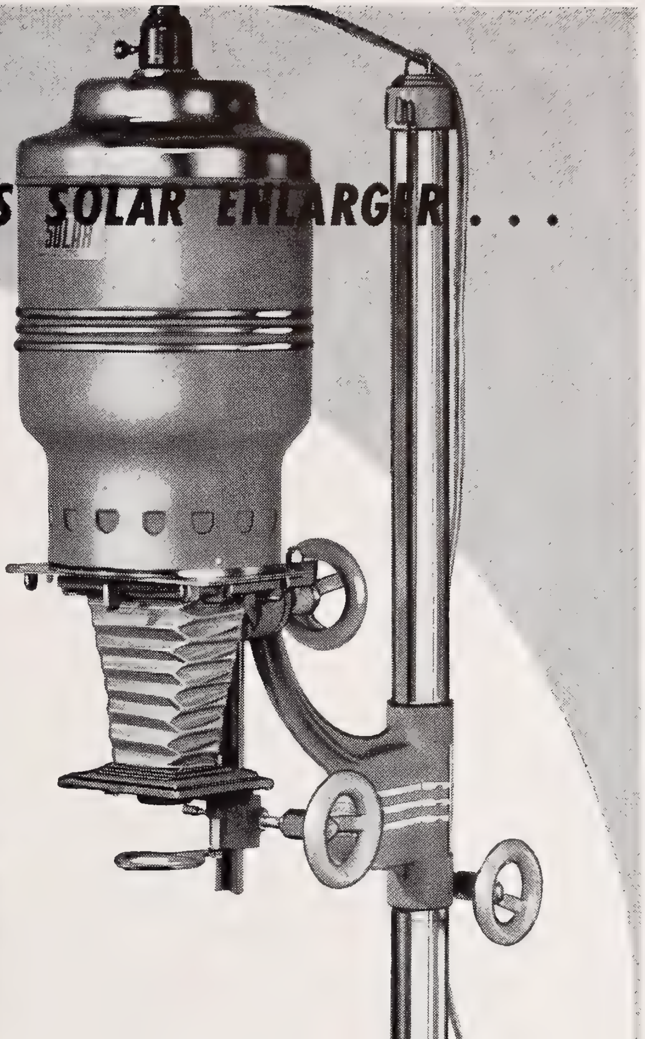

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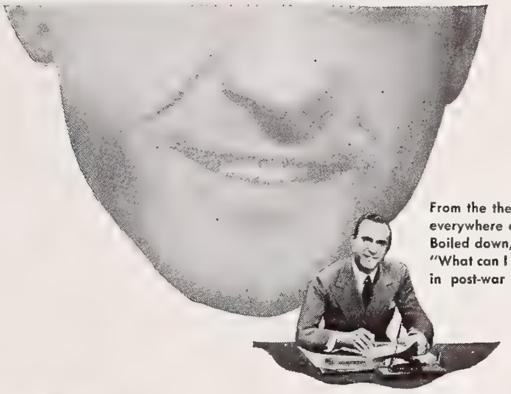

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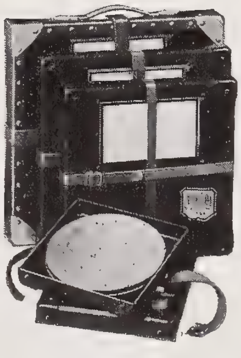

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WASHINGTON FILM NEWS

WILLIAM M. NELSON

POSTWAR FILM LIBRARY

Christmas is a fitting time to think about, and plan for, peace. And so, it seems suitable that this month we tell you of a gigantic peacetime plan that will, if it is carried out, be unique in the entire history of pictures.

Last month the Washington *Post*, one of the nation's top ranking newspapers, conducted a survey among military and Government officials, to gather their opinions in regard to a most ambitious postwar project—the establishment of a National Library dedicated to the preservation of the entire pictorial history of World War II. The avowed purpose of such a library is to make its film material available to teachers, lecturers, writers, newspapers, publishing houses and motion picture producers.

Among the officials surveyed were Commander E. John Long, U.S.N.R., officer in charge of the Pictorial Section of Navy Public Relations; Brigadier General Robert L. Denig, director of Marine Corps Public Relations; Colonel Charles S. Stodter, assistant chief of the Army Pictorial Service; Major Frank Muto, chief of still pictures, Army Signal Corps; Elmer Davis, director of the Office of War Information; Archibald MacLeish, Librarian of Congress; John G. Bradley, chief of the Division of Motion Pictures and Sound Recordings of the National Archives. All those interviewed agreed that a central film repository, to contain both motion and still pictures, stood high in the postwar needs of the nation. Many urged haste in planning the library immediately, while the talent and manpower were still available in the Government and in the armed services.

Despite the relative infancy of photography and motion pictures at the time, there was a large amount of still and movie film exposed during World War I. Only a small number of these pictures are available for use and inspection today. Many were lost in the peacetime shuffle. Others deteriorated as a result of improper storage and handling. Some may even now be hiding in the darkness of files and storage vaults, where they have never been catalogued or inventoried. And the World War I pictures that do exist are scattered over many bureaus and agencies, in Washington and elsewhere throughout the United States.

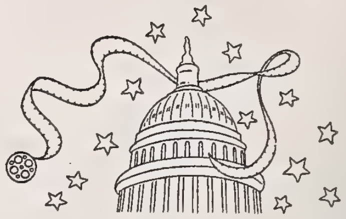
The task of creating and operating the proposed film repository is gargantuan, and it staggers even the Hollywood imagination. First, there is the job of collecting the material—material of all kinds: films made for purely tactical data, training films, reportorial films, films that are records of strategy employed in combat, incentive films and a dozen other types. Then, assuming that all this material can be collected, so that it can be seen, there is the difficult and labyrinthal job of determining its permanent value; and along with this task comes the even more difficult item of deciding who is capable of determining the value of the pictures collected. Then there are the simpler labors of choosing a site to house the pictures, of appropriating funds, with which to construct a building, and of planning the tremendous facilities needed to store and preserve the pictures.

Of all the difficulties confronting the proposed project, that of determining the value to posterity of the pictures is the most difficult. A person qualified to pass on the permanent merits of an incentive film, for example, might be incompetent in the matter of pictorial material of a highly technical nature. To help to solve such difficulties, many of the experts interviewed suggested that a committee, composed of members of all agencies concerned, be appointed to supervise jointly the activities of the film library. Others suggested subcommittees in each agency that would be responsible to the central committee. Administratively, the undertaking might well be worked out.

There have, from time to time, been efforts in a few government agencies to undertake picture servicing and cataloguing operations, similar in character and intent (although not in size) to the proposed National Library. Many of the best of these efforts have been stifled by a combination of petty bureaucracy and personal politics of an extremely selfish and odorous character. We hope that a project as worthy and as genuinely valuable as the one now proposed will somehow, miraculously, manage to escape from the congenital malignancies of government.

16MM. AND 6TH WAR LOAN

Having rung up the impressive total of 25,000 16mm. showings to more than ten million persons during the Fifth War Loan, the Treasury Department, working with the National 16mm. Sixth War Loan Committee, is hoping to double its record during the Sixth War Loan. This time, the Committee has more and better films for exhibitors participating: five Navy Department one and two reel "shorts" and six War Department three minute bulletins. All the subjects being released are exclusive, never having been released previously either in 16mm. or 35mm. All were tailored specifically for the Sixth War Loan.



MISCELLANY

Reissues of old entertainment pictures are doing a large business, receiving in many cases more than 9000 bookings.

* * *

The film industry is in the best financial condition in its entire history.

* * *

When the Nazis first took Paris, they raided distributing offices of some of the United States film companies and scrapped prints that were found there, to get materials which they later used to make ammunition.

DO YOU HAVE A SOUND PROJECTOR?

If you own or have at your disposal a 16mm. sound projector, the United States Treasury asks you to let it serve in the Sixth War Loan Campaign.

Recognizing the importance of 16mm. motion picture presentation, the Treasury Department has given special recognition to the part that it expects general films to play in the present campaign. Five excellent 16mm. sound movies have been made by the United States Navy for use by the Treasury Department. These pictures will not be exhibited theatrically. Also, the United States Army has made six sound trailers to be shown at the end of general film programs.

Projectors and operators are needed to give these special films the widest possible use. Here is an opportunity for those having 16mm. sound machines.

Each State has a War Finance Committee for the Sixth War Loan. Working under it is a subcommittee of persons active in the general 16mm. field. If you do not already know the members of this subcommittee, you can locate them through the State War Finance Committee. You are asked to offer your equipment and service.

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Swift runs over dazzling snow . . . through shadows of verdant fir trees . . . flashing leaps against a background of wintry skies. Here are scenes that challenge your photographic skill and equipment . . . that make you wish you could shoot and show them with Revere equipment. Every War Bond you purchase hastens the day when even finer postwar Revere 8 mm. Cameras and Projectors will be available to you who appreciate fine things. So buy more Bonds . . . and hold them!

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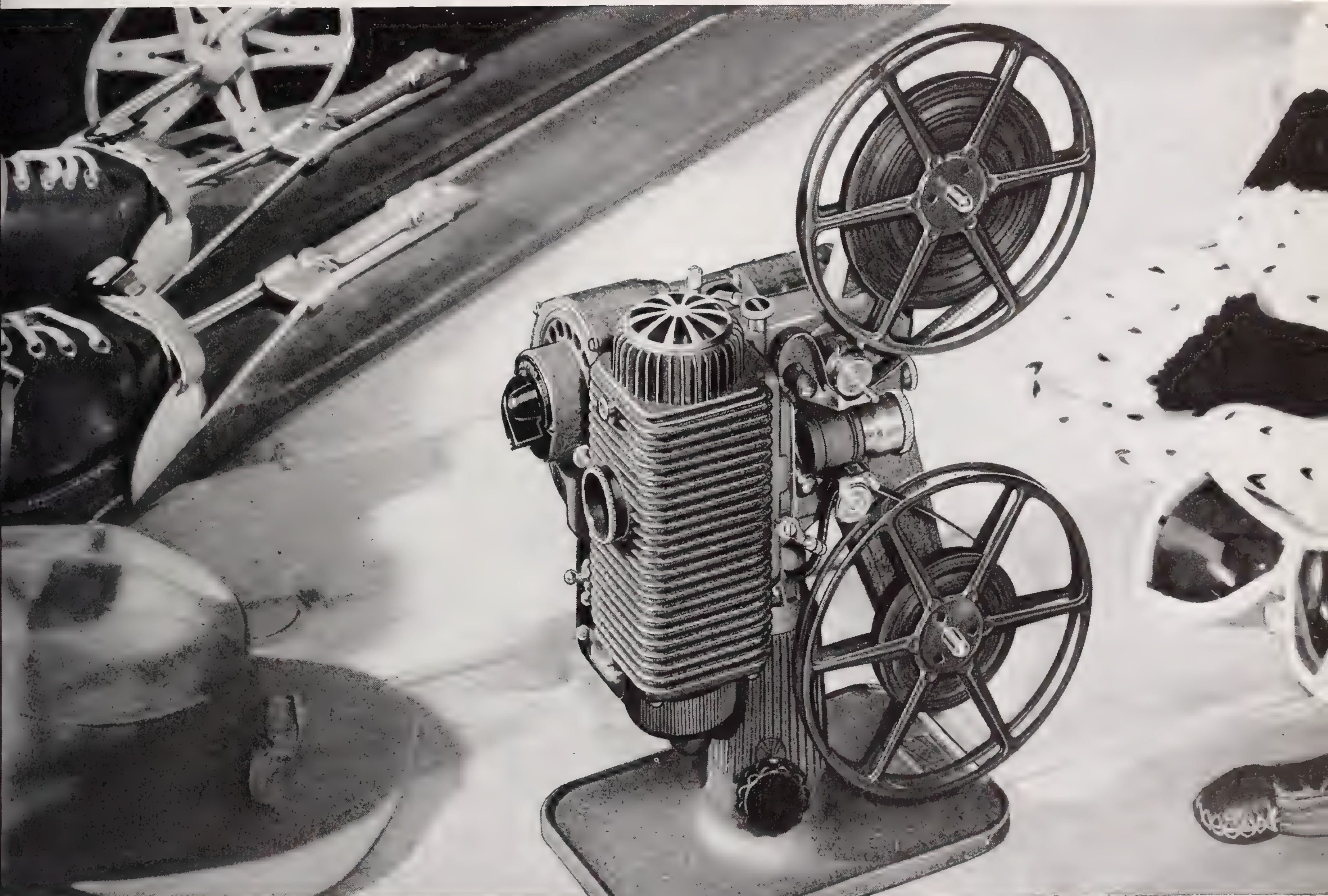
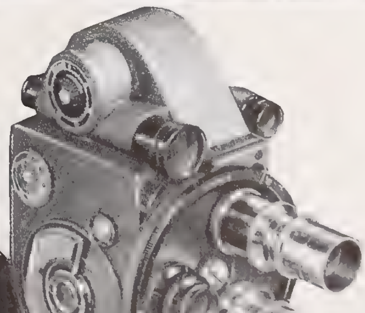




for Ciné excellence look forward to

Revere 8

Record Events of Today for Tomorrow's Enjoyment

Closeups—What filmers are doing

For the fifteenth December in succession, Movie Makers announces in this number its traditional selection of the Ten Best Films of the year. War or no war, the competition appears to grow more keen with each passing twelvemonth. In 1944, for example, the 8mm. workers have come of age with a vengeance. Winning but one place in 1943, they have this year laid claim to a hardy seven of the twenty five honors distributed. We mention this, both in salute to these superior craftsmen of the younger guild and as a warning to all comers: Your film may be *good*—but others can be better. With this thought in mind, it is our present pleasure to send greetings and good luck to one and all.

The changing beauty and unchanging mystery of nature continue to absorb the interests of many competent cameramen. Three of these—in as many parts of the country—turned to the Joyce Kilmer verse, *Trees*, for a continuity theme. Roy C. Wilcox, ACL, found his inspiration amid the rocky pastures of New England, Carl L. Mackey, ACL, tramped the rolling hills of Ohio, while Al Morton, ACL, trailed his muse through the rugged uplands of Utah. The mystery of our surroundings beckoned to still others, with John Larson, ACL, of Brooklyn, turning an analytical eye to the heavens in *The Realm of the Cloudland*, and Harry Atwood, ACL, out in Ajo, Ariz., paying frank tribute in his *Fantasy*.

• Scene from 16mm. film of John Larson, ACL, *The Realm of the Cloudland*.

There were, happily, some mighty nice family pictures among this year's submissions. Charles H. Benjamin, ACL, of Brooklyn, presented a suave compilation of infant portraits in *Baby Days*, while Harold C. Martin, ACL, of Fishkill, N. Y., traced the afternoon's activities of his little daughter in *A Busy Miss*. The effects of war on the home front began to creep into *Letter To Daddy*, by Sidney Moritz, ACL, of New York City, with *V For Vacation* by C. William Wade, jr., ACL, in North Hollywood, stating the case feelingly for the gasless vacationer.

• Scene from *The Little Ones*, 16mm. film produced by George A. Ward, ACL.

George A. Ward, ACL, saw the war more seriously in *The Little Ones*, electing to examine its effects on a homeless French waif rescued at the eleventh hour by victorious American troops. Mr. Ward's military and combat scenes were—it seems needless to add—cleverly compiled in and around his native New York City. From our northwest coast, on the other hand, there was no deception in the plea of Paul J. Thompson, ACL, for student apple pickers, voiced in 16mm. sound Kodachrome and called *It's Up To You*.

A pair of diverse, but historically important, record films of the war were submitted by Augustus M. Hodgkins, ACL, of Schenectady, and Joseph Plick, ACL, of Pocantico Hills, both in New York State. From the northern city came *Schenectady's M-7 Day*, depicting the ceremonies marking the anniversary of the first M-7 tank to roll from American Locomotive plants toward the Libyan Desert. Mr. Plick's production, already running into five reels of 16mm. Kodachrome, is an amazingly complete record of each of little Pocantico's fifty men and women serving in the armed forces.

There is, apparently, a strong affinity between the outdoor sportsman and amateur movies. Jack Van Coevering, ACL, out in Plymouth, Mich., submitted three subjects which should appeal to the outdoor man: *A Day of Trout Fishing*, *Courtship Dance of the Prairie Chicken* and *Hunting With Bow and Arrow*. Andy Colner, ACL, from Folsom, Calif., let the Ten Best judges have a look at his appealing *Amphibious Attack*, while Walter Bergmann, ACL, took the same group for an afternoon's outing with *Echo Bay Special Regatta*, near his home in Larchmont, N. Y.

• Frame from 16mm. film, *Baby Days*, by Charles H. Benjamin, ACL.

People and their preoccupations are always effective subjects, especially when they are little known to the average layman. You have read earlier in Movie Makers how Harold Berk, ACL, of Toronto, Ont., recorded the fine and ancient craft of violin making in *Billy's Violin*, which presented, as well, a study of a fiddle and baseball playing boy. Russell T. Pansie, ACL, apparently enamored of the peaceful past, turned this year to the Great Smoky Mountains to find *A Tennessee Idyll*, similar in mood to his *Nantucket, A Chapter of Early American History*.

• Frame from *A Tennessee Idyll*, filmed in 16mm. by Russell T. Pansie, ACL.

To Joseph J. Harley, ACL, newly crowned Maxim Award winner for 1944, it is our privilege to pass on the gallant greetings of his predecessor. Writing us on October 16, Erma Niedermeyer, ACL, said in part: "This is the day of the Maxim contest closing. On its decisions will rest a year—or perhaps a lifetime—of prestige for some fortunate person. While it is hard to give up my crown, I cannot but wish my successor every happiness. . . . Thanks, ACL, for a glorious year!"

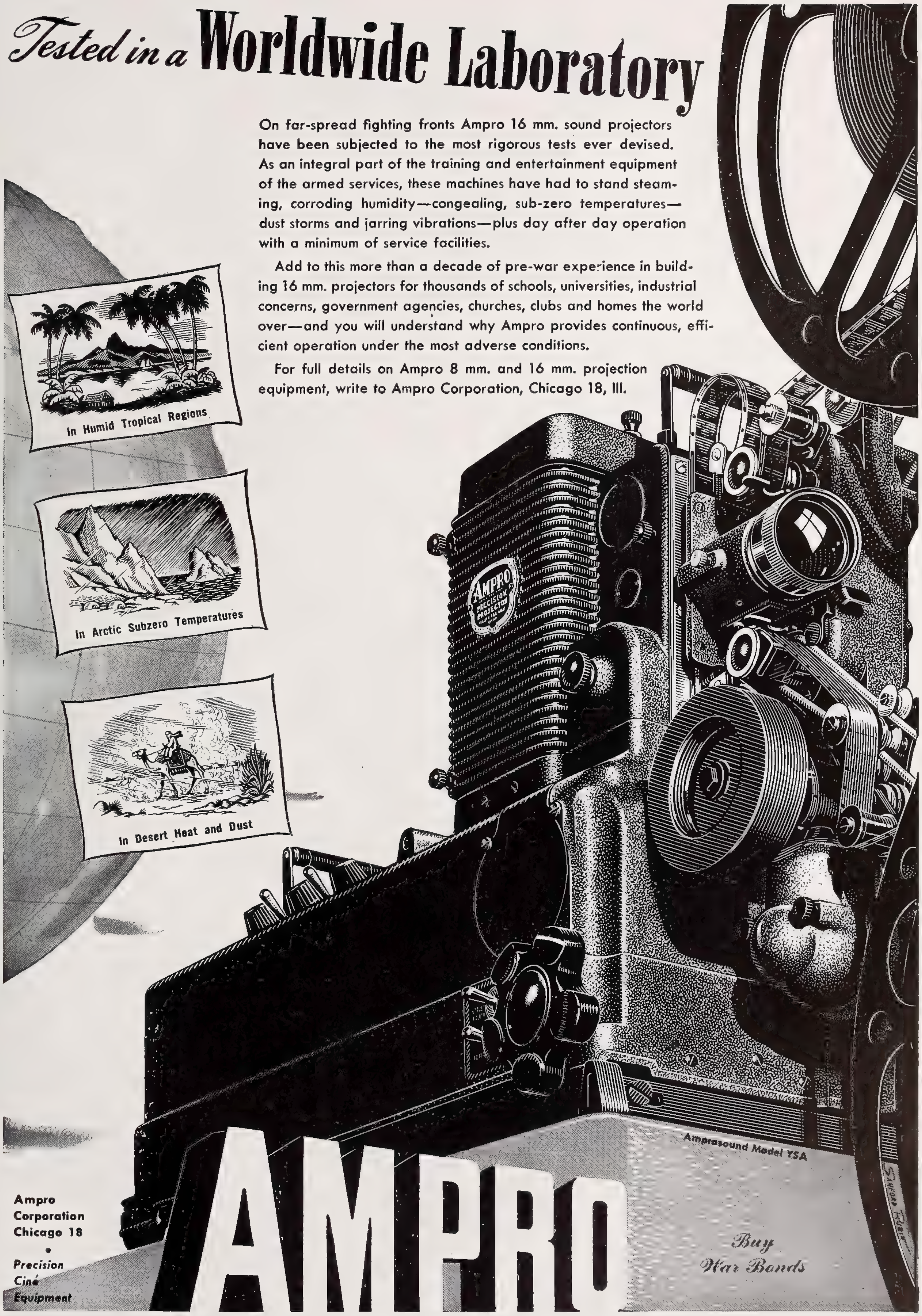
Ralph E. Gray, FACL, the cine potentate of Paricutin, now has the floor for a friendly statement of his position in regard to duplicate footage of his film on the great Mexican volcano. Briefly, Mr. Gray is quite ready and willing to supply such footage; the existing wartime duplicating facilities, however, are not. When orders can be fulfilled, Mr. Gray assures his past, present and potential correspondents, that happy fact will be announced in Movie Makers advertising pages.

Tested in a Worldwide Laboratory

On far-spread fighting fronts Ampro 16 mm. sound projectors have been subjected to the most rigorous tests ever devised. As an integral part of the training and entertainment equipment of the armed services, these machines have had to stand steaming, corroding humidity—congealing, sub-zero temperatures—dust storms and jarring vibrations—plus day after day operation with a minimum of service facilities.

Add to this more than a decade of pre-war experience in building 16 mm. projectors for thousands of schools, universities, industrial concerns, government agencies, churches, clubs and homes the world over—and you will understand why Ampro provides continuous, efficient operation under the most adverse conditions.

For full details on Ampro 8 mm. and 16 mm. projection equipment, write to Ampro Corporation, Chicago 18, Ill.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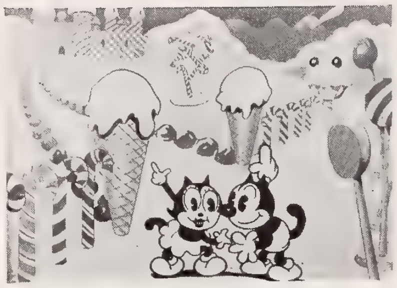
Films you'll want to show

Non theatrical movie offerings



■ *Candytown,* a Jungle Jingle Cartoon, is the story of a little boy and girl sailing on Moonlight Bay. A fairy opens the doors of the moon to them, and, to their surprise, it is made of "sugar and spice and everything nice," and not the proverbial cheese. They have a visit with the Man in the Moon who takes them to see Candytown. The delightful comedy is released by Official Films, 625 Madison Avenue, New York 22, N. Y.

■ *Mister Big,* a Universal release, starring Donald O'Connor and Peggy Ryan with the youngsters, comprising the Jivin' Jacks and Jills, is the usual fast moving O'Connor comedy. The kids dispense song, dance and jive patter, that goes along with the Jitterbug set, proficiently and with spirit and good clean fun. The picture for 16mm. projectionists is released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York 19, N. Y.

■ *South of Pago Pago,* 16mm. sound on film, eleven reels, produced by United Artists, has just been released for 16mm. distribution by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. The picture, starring Jon Hall and Victor McLaglen, is a breathtaking drama, staged in the South Sea Islands and containing thrilling underseas battles between pearl divers and dangerous sharks and barracuda.

■ *Get Going* is a racy, gay comedy in which the housing shortage is only one of the serious, yet hilarious, problems facing Washington's war women. The delightful comedy, starring Grace McDonald and Robert Paige, satirizes present conditions faced by those in war crowded cities; it is designed to give each of us a laugh over the things that normally step on our sensitive toes. The picture was produced by Universal, and it will be available from December 25. for approved non theatrical audiences, from Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Ill., in 16mm. sound on film, black and white.

■ *Belles of the South Seas,* the latest Castle Films release, in the World Parade Series, is of unusual interest because it takes its audience into parts of the South Pacific that have been much in the news as battle areas. The film may be obtained currently from Castle Films, 30 Rockefeller Plaza, New York 20, N. Y. It is available in two editions of 8mm. and three of 16mm., including a sound on film Deluxe version.

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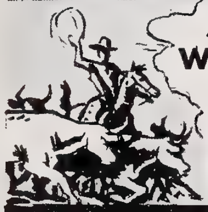
Adolphe Menjou, Walter Abel, Alan Dinehart, Roger Daniel, Dolores Costello. A thrilling, touching story that tells the finest thing a father ever did for his son



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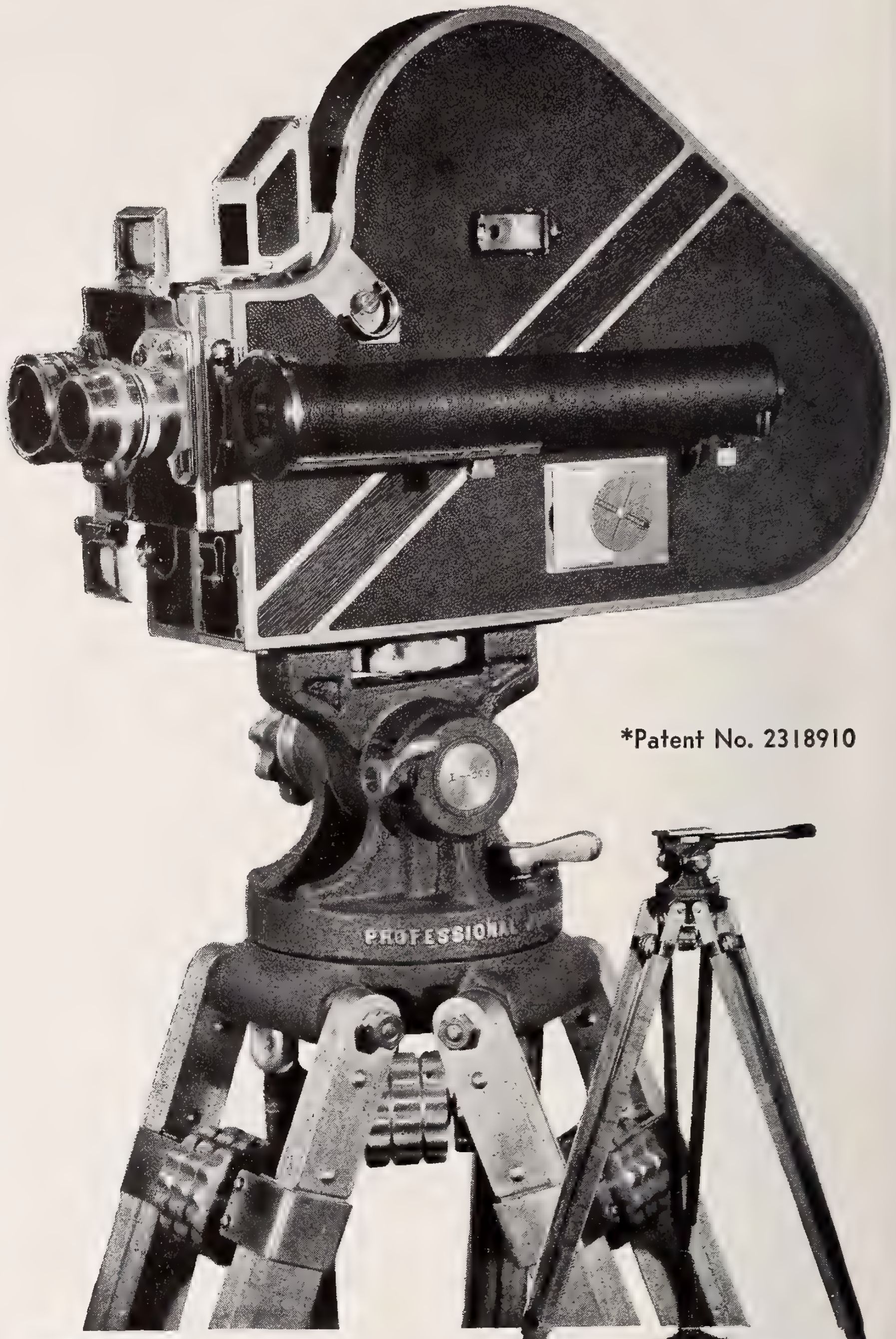

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The friction type head which is unconditionally guaranteed for 5 years, gives super-smooth 360° pan and 80° tilt action. It is removable, can be easily mounted on our "Hi-Hat" low-base adaptor or Baby "Professional Junior" Tripod base. The large pin and trunnion assures long, dependable service. A "T" level is attached. The top-plate can be set for 16mm. E. K. Cine Special, with or without motor; 35mm. DeVry and B & H Eyemo (with motor), and with or without alignment gauge.

The standard size tripod base is sturdy. "Spread-leg" design affords utmost rigidity and quick, positive height adjustments. Complete tripod weighs 14 lbs. Low height, at normal leg spread, 42". Extended height 72". All workmanship and materials are the finest.

ADAPTABILITY: below are illustrated (1) the "Hi-Hat" ready for the friction type "Professional Junior"* tripod head (2) to be affixed. Under the "Hi-Hat" is the finger-trip head fastening nut that firmly holds the removable tripod head onto either the "Hi-Hat," standard tripod (3) or "Professional Junior" Baby Tripod (4). Note the positive-locking, fluted, height-adjustment knobs and tie-down rings on the standard (3) tripod base. The Baby Tripod has a "T" level, weighs 5½ lbs., is made of Aluminum, with Dural legs having spurs. Extended height—21 inches, depressed—16 inches. It's compact and sturdy. Quality throughout.

*Patent No. 2318910

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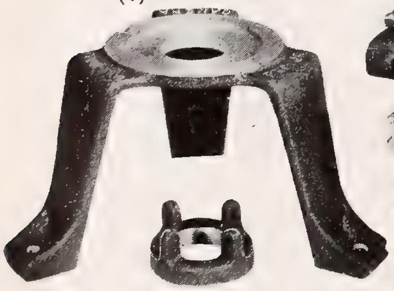

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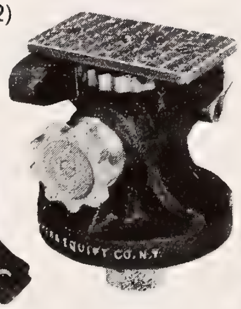

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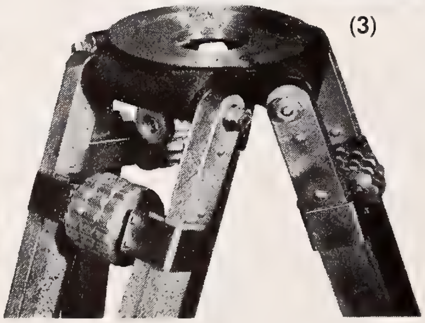

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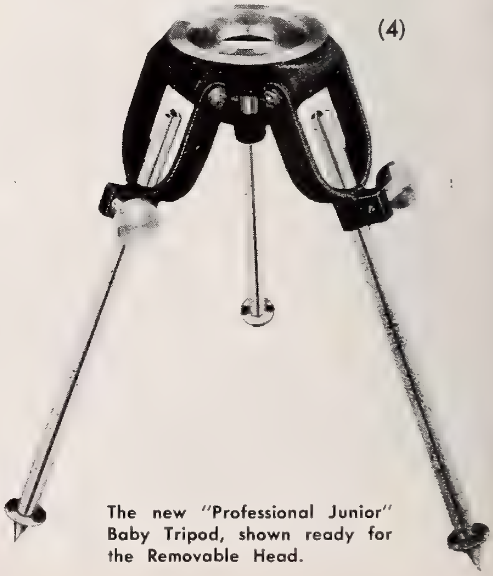

The new "Professional Junior" Baby Tripod, shown ready for the Removable Head.

"Professional Junior"* Tripods, Baby Tripods, Developing Kits, "Hi-Hats" and Shiftover Alignment Gauges made by Camera Equipment Co. are used by the U. S. Navy, Army Air Bases, Signal Corps, Office of Strategic Services and other Government Agencies—also by many leading Newsreel companies and 16mm. and 35mm. motion picture producers.

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1600 BROADWAY NEW YORK CITY

FROM THE PRESIDENT

WE ARE nearing Christmas. There seems to be no indication that it will not be the fourth wartime Christmas for the United States. But there are many indications that the European phase of the Second World War is drawing to a close, even if the end may not come by Christmas.

Like most American institutions, amateur cinematography in this country has found its wartime stride and it has managed to adjust itself to changed conditions. Getting along with less and doing more with that less is something we have all learned how to do. The abundance that will come from American genius and American driving power ought to be spent to more purpose, if that lesson is heeded.

Much is predicted from what are coming to be termed "general films," as opposed to motion pictures that are made for theatrical use. Certainly, the armed forces have shown us how greatly movies can contribute to training and information. The experience of the thousands of individual amateurs who have for two decades made motion pictures to serve their own purpose, serious or recreational, will help in the development of the broad field of general filming. We may well feel that we have been and will be pioneers in a great enterprise of man's fuller expression. If we do not take a definite part in making these pictures that will be used for so many purposes, we can bring testimony to their effectiveness, because we have learned it from years of amateur efforts.

The Amateur Cinema League has met war conditions without serious crises, although not without difficulty. A smaller staff, from which able men have departed, has served a membership that is increasing. But that membership has been filming, and to good purpose. In this number of MOVIE MAKERS, the report of the selection of the Ten Best Non Theatrical Films of 1944 discusses motion pictures of merit that are well up to past standards. Ingenuity and careful planning have more than made up for the lack of new equipment and the scarcity of film. By working harder in making movies, filmers have learned more about how to make them. These amateurs have achieved the vigor and rugged power that come from adverse circumstances firmly met.

What lies ahead will not be easy. Not in our day will ease return to the world. But the future offers opportunity for the energy and courage that the war has liberated everywhere in the human soul. We can be of good cheer, because we believe that we shall measure up to our tasks. There is every reason for us to say to each other, "Merry Christmas!"

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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Hiram Percy Maxim, Founder

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Amateur Cinema League offices are open from 9:00 A.M. to 5:00 P.M., Mondays through Fridays

Hiram Percy Maxim Award for 1944 — "In His Own Judgement" by Joseph J. Harley, ACL

Films honored in 1944 by the editorial staff of MOVIE MAKERS

"Baie St. Paul"
by
Frank E. Gunnell, FACL

"Follow the Girls"
by
Oscar H. Horovitz, ACL

"Glamour vs. Calories"
by
C. J. Carbonaro, FACL

"Kid-Napped!"
by
Victor Ancona, ACL

"Snow on the Mountains"
by
Robert P. Kehoe, FACL

"The Boss Comes
to Dinner" by
Ryne Zimmerman, ACL

"The Call of the
Lonely Wood" by
Warren S. Doremus, ACL

"Hot Metal"
by
Bay State Film
Productions, Inc.

"The Steam
Locomotive" by
New York Central
System, ACL

THE TEN BEST AND THE MAXIM MEMORIAL AWARD

James W. Moore, ACL

• Joseph J. Harley, ACL, whose dramatic film, *In His Own Judgement*, with recorded musical score, is honored by receiving the 1944 Hiram Percy Maxim Memorial Award, shown at his editing board.

IN the fifteenth annual selection of MOVIE MAKERS Ten Best Non Theatrical Films of the Year, for 1944, both 8mm. and black and white pictures have won more honors. Two 8mm. films and two filmed in monochrome secured places, as compared to 1943's one 8mm. and no black and white selections. While the submissions were less than those of last year by ten percent, the quality of pictures offered was as a whole higher than ever. The task of the staff of this magazine was more difficult, because of this high quality.

As in previous years, two places in the Ten Best are given to films of the special class, for making which the cameraman received compensation from a client or which were commercialized prior to December 1, 1944. Eight places are therefore awarded to general class movies.

The coveted Hiram Percy Maxim Memorial Award, carrying with it one hundred dollars in cash and the promise of a miniature replica of the Maxim Memorial (unavailable during the war), is won by a dramatic film made by a resident of the metropolitan area of New York City. The Award was instituted in 1937 by Percy Maxim Lee, FACL, daughter of the Founder of the Amateur Cinema League.

MOVIE MAKERS is proud to present to the world of movie amateurs the 1944 winner of

THE HIRAM PERCY MAXIM MEMORIAL AWARD

In His Own Judgement, 1200 feet, 16mm. Kodachrome, with music and special declamation on disc, by Joseph J. Harley, ACL, of Madison, N. J.

Next are offered the Ten Best Non Theatrical Films of 1944, as chosen by the staff of this magazine, listed alphabetically by subjects in the two classes:

TEN BEST—GENERAL CLASS

Baie St. Paul, 800 feet, 16mm. Kodachrome, with music on disc, by Frank E. Gunnell, FACL, of New York City.

Follow the Girls, 650 feet, 16mm. Kodachrome, with music on disc, by Oscar H. Horovitz, ACL, of Newton, Mass.

Glamour vs. Calories, 450 feet, 16mm. black and white, silent, by C. J. Carbonaro, FACL, of Cambridge, Mass.

In His Own Judgement, previously particularized.

Kid-Napped!, 325 feet, 8mm. Kodachrome, with music and special recording on disc, by Victor Ancona, ACL, of New York City.

Snow on the Mountains, 215 feet, 16mm. Kodachrome, with music on disc, by Robert P. Kehoe, FACL, of New York City.

The Boss Comes to Dinner, 200 feet, 8mm. Kodachrome, silent, by Ryne Zimmerman, ACL, of Milwaukee, Wisc.

The Call of the Lonely Wood, 380 feet, 16mm. Kodachrome, with music on disc and dramatic narrative to be read in projection, by Private Warren S. Doremus, ACL, of the United States Army, whose civilian residence is in Montclair, N. J.

TEN BEST—SPECIAL CLASS

Hot Metal, 1200 feet, 16mm. Kodachrome, sound on film (with narrative) by Bay State Film Productions, Inc., cinematography by Morton H. Read, ACL, of Springfield, Mass.

The Steam Locomotive, 720 feet, 16mm. black and white, sound on film (narrative and music), by the Motion Picture Bureau of the New York Central System, ACL, cinematography by Frederick G. Beach, FACL, of Bronxville, N. Y.

HONORABLE MENTION—GENERAL CLASS

As Ye Sow, 650 feet, 16mm. Kodachrome, with music on disc, by Walter Bergmann, ACL, of Mount Vernon, N. Y.

Bohemian Baloney, 100 feet, 8mm. black and white, silent, by Werner Henze, of St. Louis, Mo.

Clinical Types of Mental Deficiencies, 1600 feet, 16mm. Kodachrome, silent, by Private First Class Jon B. Goldsborough, ACL, of the United States Army, whose civilian address is Chicago, Ill.

Down Mexico Way, 1200 feet, 16mm. Kodachrome, with music on disc, by Lester F. Shaal, ACL, of Providence, R. I.

"As Ye Sow"
by
Walter Bergmann, ACL

"Bohemian Baloney"
by
Werner Henze

"Clinical Types of
Mental Deficiencies"
by
Jon B. Goldsborough,
ACL

"Down Mexico Way"
by
Lester F. Shaal, ACL

"Elysium"
by
W. R. C. Corson, ACL

"Mohawk Pals"
by
Frank E. Gunnell, FACL

"New Guinea
Newsreel"
by
Lewis B. Sebring, jr.,
ACL

Elysium, 400 feet, 16mm. Kodachrome, silent, by W. R. C. Corson, ACL, of Hartford, Conn.

Mohawk Pals, 700 feet, 16mm. Kodachrome, with music on disc, by Frank E. Gunnell, FACL, of New York City.

New Guinea Newsreel, 300 feet, 16mm. Kodachrome, silent, by War Correspondent Lewis B. Sebring, jr., ACL, of Schenectady, N. Y.

Permanent Color, 250 feet, 8mm. Kodachrome, silent, by Helen H. Loeffler, ACL, of New York City.

Reflections, 600 feet, 16mm. Kodachrome, with music and special recording on disc, by Henry E. Hird, ACL, of Ridgewood, N. J.

Revelation, 300 feet, 16mm. Kodachrome, silent, by Hans J. Theiler, ACL, of Whitinsville, Mass.

Sunstruck, 400 feet, 16mm. Kodachrome, with music on disc, by George Mesaros, ACL, of New York City.

The Heavens Declare the Glory of God, 200 feet, 8mm. Kodachrome, silent, by S. G. Lutz, of Washington, D. C.

The School of Physical Sciences, 1600 feet, 16mm. Kodachrome, sound on film (narrative), by Mervyn V. Miller, ACL, of Stanford University, Calif.

The Silent Alarm, 300 feet, 8mm. Kodachrome, with music on disc and narrative to be read in projection, by Ernest Kremer, ACL, of East Hempstead, N. Y.

Turf Tales, 150 feet, 8mm. Kodachrome, with music and narrative on disc, by Leonard Bauer, jr., ACL, of Oreland, Pa.

Amateur Cinema League members win most of the honors with twenty three of the twenty five places. The Fellowship of the Amateur Cinema League is well represented with four of its body taking five of the twenty five places.

There are nine silent films, nine with music or music and special recordings on disc, two with music and speech on disc, two with music on disc and narrative to be read in projection and three sound on film. Last year, twelve films had some kind of sound. This year, sixteen have it. In the Ten Best and the Honorable Mentions, there are eighteen 16mm. movies and seven 8mm. films. Twenty two pictures are color and three are black and white.

As usual, New York leads with ten place winners. Massachusetts has four places, New Jersey, three, and California, Connecticut, the District of Columbia, Illinois, Missouri, Pennsylvania, Rhode Island and Wisconsin, one each. New York City has seven places. All other cities have one each. Two places were taken by soldiers' films.

Previous winners of Ten Best honors are found in the 1944 list. Mr. Gunnell has to his credit three Ten Best ratings and four Honorable Mentions. Mr. Kehoe has two Ten Bests and three Honorable Mentions. Mr. Read has two Ten Bests and two Honorable Mentions. Mr. Carbonaro has two Ten Bests and one Honorable Mention. Mr. Hird has one Ten Best and one Honorable Mention. Mr. Kremer has two Honorable Mentions. Mr. Mesaros has one Ten Best and one Honorable Mention. Mr. Harley has one Test Best. Messrs. Beach, Bergmann, Horovitz and Sebring have one Honorable Mention each. All others honored are newcomers to Ten Best ratings.

An interesting development of 1944 is the large predominance of film stories. Including three dramatic pictures and four lighter subjects, the total reaches seven. There are four record films, three travel movies, three vacation pictures, two scientific offerings, two industrial records and one film each in the educational, medical, newsreel and scenic categories.

Reviews of the place winners follow.

In His Own Judgement

The 1944 Hiram Percy Maxim Memorial Award film, *In His Own Judgement,* is the distinguished expression of the mature thought of a generous, broad and rich mind. With all the individualism of Henry Thoreau, whose philosophy the picture exemplifies, Joseph J. Harley has lifted up his eyes unto the hills and to the lonely places of nature and has brought from them a finely sincere, dramatic story that declares his own credo of man's healing.

"Permanent Color"
by
Helen H. Loeffler, ACL

"Reflections"
by
Henry E. Hird, ACL

"Revelation"
by
Hans J. Theiler, ACL

"Sunstruck"
by
George Mesaros, ACL

"The Heavens Declare
the Glory of God"
by
S. G. Lutz

"The School of
Physical Sciences"
by
Mervyn V. Miller, ACL

"The Silent Alarm"
by
Ernest Kremer, ACL

The tale is simple. A jurist, on the verge of a nervous collapse, disappears and finds refuge from terror and confusion in a lonely wooded retreat. Almost identified, after some years, by two young girls who meet him by chance, he tells them the tale of "a missing judge" in retrospective sequences. Although nearly convinced that he is the long sought man, they decline to earn the reward offered for news of him and leave him in peace.

In cinematography, direction, action, dramatic construction and realization of beauty, Mr. Harley's film is of high quality. The tense horror of the overworked jurist in the crowded city is followed by the rest which he finds in solitude. The words of the Psalms comfort him and bring him "peace at the last." They are exquisitely read in a special recording. Mr. Harley was greatly aided in his two long years of labor on the picture by the fine and sincere work of his brother in law, Charles Hooker, who assumed the rôle of the judge with authority and restraint. The whole film is beautifully integrated by phonograph with the music of Dvorak's violoncello concerto in B minor, Liszt's *Les Préludes*, Goldmark's *Rustic Wedding Symphony*, Brahms's *Tragic Symphony*, Sibelius's *Karelia Suite* and one of the Slavonic dances of Dvorak. These provide the sole musical contribution.

Mr. Harley, an engineering executive for a large corporation, has put into this remarkable film a breadth of culture acquired in two continents, the authority of a man who has looked at life and has come to conclusions about it and the creative fire and disciplined achievement of a real artist.

Baie St. Paul

Nine times a place winner in seven years of Ten Best competition, Frank E. Gunnell has probably done his best work to date in *Baie St. Paul*. The film is a bright and sunny visit to the little French Canadian parish of that name, nestling in parochial contentment along the St. Lawrence. Central in this existence stands the baroque and inevitable church, while about it one finds the familiar family names of the village butcher and baker, doctor and dressmaker, recurrent along the cobbled highways. Here too is an intent, sharp featured little woodcarver, a housewife coolly competent about her embroidery and an aloof mademoiselle who presides with dazzling beauty over an ancient spinning wheel.

Packed with this essential human interest, *Baie St. Paul* was filmed with the sparkling competence that one has for years expected from a Gunnell production. Its editing fits shrewdly into the pastoral mood of the subject matter, while its titles, both in their wording and execution, are colorful and in good taste. *Baie St. Paul* should take a high and honored place in the Gunnell catalog of fine films.

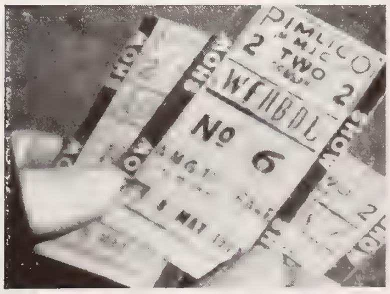
Follow the Girls

Oscar H. Horovitz had, obviously, a certain amount of influence aiding his production of *Follow the Girls*, a motion picture study of the Gertrude Niesen musical comedy. This fact, however, does not explain the secret of his success. Others before him have had influence behind their filming of such dramatic spectacles as the circus, indoor ice carnivals, pageants and assorted stage shows. The influence did not help; their filming remained but a record, immobile and inanimate between the confines of a proscenium arch.

Not so in *Follow the Girls!* Although executed with brilliant technical ability, the paramount triumph of this picture is its prevailing and sure sense of genuine cinematics. The cameraman seems to have

[Continued on page 494]

"Turf Tales" by
Leonard Bauer, jr., ACL



16mm. scene by F. R. Crawley, ACL, and J. Crawley

8mm. scene by Chester Glassley

PICKING THE WINNERS

How MOVIE MAKERS staff selects the Ten Best

JAMES W. MOORE, ACL

NOW, as these words are written, the last picture to be submitted for MOVIE MAKERS selection of the Ten Best Films of 1944 has flickered across the League's screen. The double turntables hum no longer in the darkened room; the projectors stand mute and sightless for the first time in weeks. Hopes hang in the balance. Tomorrow, Saturday, the staff of MOVIE MAKERS will meet and its selections will be made.

But, as you read these words, those selections are complete. The long travail is over; the difficult, sensitive weighing of one film against another has at last been brought to a close. Yet, almost with reluctance are the ballots counted—for the staff members are only human. They know all too well the heartaches and the aspirations packed invisibly (but inescapably) in each of these rounded film cans. These are the stuff of dreams. It is an arduous and infinitely exciting job to pick the winners.

How is it done? With what weights and measures may one determine (at least to the satisfaction of his own conscience) that one dream glows brighter than another? By what standards are human hopes evaluated? On what scale shall one assay the beauty of a rose, a sunset or a falling leaf, crimson in Indian summer? As much as words can tell you, here are the answers. Basically, as you will find, they are simplicity itself.

Craftsmanship. MOVIE MAKERS believes that with our craft, as with any other, the craftsman must first be master of his tools. We look for—and today largely find—a fine competence of cinematography which is marked by tripod steadiness, accurate, well matched exposures and unfailing sharpness of line and image.

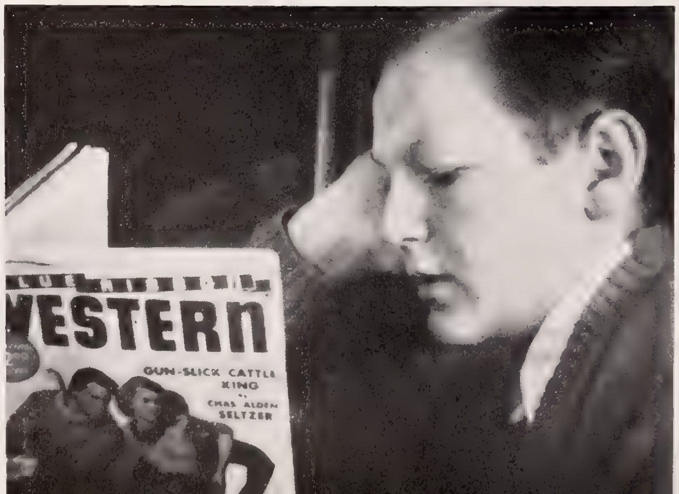
But this standard of competence is not set by the judges arbitrarily. It is rather a level of judgment which you, the contestants, have established by the increasing excellence of your own work. It may, on occasion, require years of experience to attain. The important thing to realize is that, in our craft today, this experience exists and is guiding the tools of hundreds of our craftsmen. A high standard of technical competence is the inevitable result.

The calibrations of this standard may be read by observant judges on more scales than those of exposure and focus. Their markings are to be found along the measure of physical condition of a movie maker's product. Good craftsmen make films that are clean, free from dust, dirt, scratches and the imprint of careless fingers. Their splices are neat and firm, without the buckling of excess cement and the consequent recurring flash of a scene thrown out of focus. Their titles are clear, with legible contrast, uncrowded and well centered. If records are used in musical accompaniment, their delicate grooves are protected from unnecessary wear and tear by adequate dust jackets. These, and others, are among the guideposts to competent craftsmanship. [Continued on page 497]

• Four frame enlargements from four different films that have won the highest honor in amateur movies—the coveted Hiram Percy Maxim Memorial Award.

16mm. scene by George W. Serebrykoff, ACL

16mm. scene by Erma Niedermeyer, ACL



AROUND THE CHRISTMAS TREE

A suggested plan for the yuletide movie

PAUL D. HUGON

As a symbol of family life, the Christmas Tree stands unexcelled. It is a year by year landmark in the growth of the children, as illustrated by their toys and the gifts they receive. It is a rallying point for relatives and visitors, and it furnishes unique opportunities for unrehearsed and thoroughly sincere action that will habitually be easy to film.

From the baby's first vision of the enchanting spectacle, at eight or nine months of age, to the days when jewelry and traveling bags are unwrapped in delighted surprise, a film of Christmas, made one or two hundred feet at a time, will constitute as fine and worthwhile a record as any.

Not only the Christmas tree, of course, but all that goes with it is our story. It is too easy and obvious to set up the camera in one corner of the living room and to shoot across the rug to the tinsel decked greenery in the other corner. Naturally, this scene is indispensable, but it is only the prelude to a whole sequence. It requires a "before" and an "after." Most important, it requires a certain degree of continuity through the years, if the same people are shown in each of the annual "takes."

Here is a suggested "Just How." Every year, the main title could be the number of the year itself, superimposed on a shot of that year's Christmas tree, fully decorated, with the presents placed carefully at the foot, unopened, and without people—a still double exposure. No attempt need be made to have these annual titles done exactly alike, except perhaps in the central position of the tree and the number. To make it, you print the figure in large type on a black card and double expose the tree on it, avoiding reflections; or you paint the figure on a sheet of plate glass and film the tree through it. It is easy to buy a ready made title or background, but it will not be nearly so convincing.

This title is followed by a "Before" sequence—what was done to prepare for Christmas—kept relatively brief. Here are some suggested scenes.

1. *Preparing the Christmas pudding and cakes.* If a servant is employed, even a temporary one, by all means she should be in this scene. It is extraordinary how interesting even the most obscure people become with the passing of the years. "Oh, yes! That was when we had Lucy! Remember Lucy? She always wiped her hands on her apron when talking to you!" Every human being is, to put it on the coldest plane, a potential reminiscence, and as such (if on no better grounds) is not to be overlooked.

2. *Preparing the decorations.* Not only Mother and the children together or separately, but each with his own group of intimates is shown. Closeups of the decorations, of course, if they differ from what has been seen previously.

3. *Mailing the cards.* Include a big closeup of the family card, if individually designed. How soon it will be forgotten otherwise!

4. *Wrapping the presents.* Just a series of brief scenes, catching members of the family performing their mysterious rites, separately, of course. And no "tipping off" of what is coming, as

[Continued on page 498]

THE ILLUSIONIST TWINS

The last of three discussions of telephoto and wide angle lenses

G. A. GAULD, ACL

IN the two preceding articles, we have been pretty hard on the telephoto lens. We have pointed out its shortcomings only—its effect of foreshortening distance and apparent thickness—with never a word in its favor. While these disadvantages do not preclude its use in the straightforward sense, it is interesting to note that the telephoto may be used to advantage in several ways in which it will produce more "natural" results than the standard lens. First of all, however, let us see what can be done to minimize its foreshortening effect when it is used in the true telephoto sense.

Where we can get sufficiently near to an object to get a satisfactory picture, we do not use a telephoto because we know that we shall get better results with the standard lens. It is only when we cannot get so near to the object as we would wish that we employ the telephoto. Thus the professional press and newsreel cameramen take telephoto lenses to football games, sports and civic events to bring to the screen shots of notable people in which they are recognizable and not merely blobs in the distance. Such shots are necessarily straightforward telephoto shots and suffer from the disadvantages of foreshortened perspective, as we have pointed out in the previous articles. We accept them without comment, as we have become used to them, and we know that the cameraman has done a good job for us under difficult circumstances.

Even such shots will not obtrude themselves unduly if there is no great "depth" to the picture and if the movement to and from the camera is restricted. Readers of this magazine may remember the press and newsreel shots of King George the Fifth and other members of the British Royal Family on the balcony at Buckingham Palace, taken on the occasion of the Jubilee celebrations in the happier days of a few years ago.

The camera used for these pictures was erected on a stand on the monument in the road outside the Palace grounds. It was an enormous affair, and the lens appeared to have a focal length of six feet, rather than six inches. Yet, the pictures were not unnatural because of the limited movement on the balcony, its narrowness and the complete absence of intervening objects which would enhance the foreshortening effect. Here, then, is a legitimate type of shot in which the use of a telephoto will not be unduly obvious.

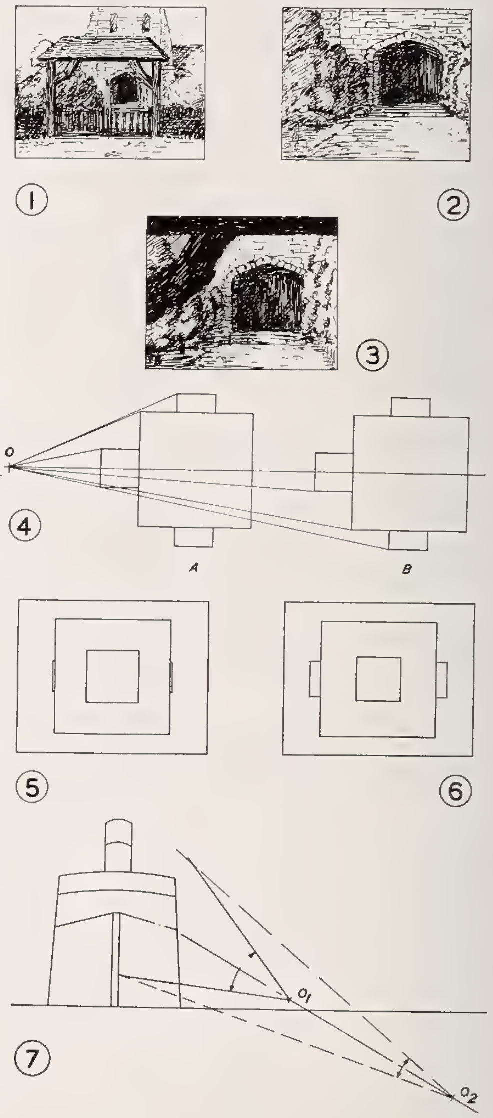
The amateur, having more time and being content with less ambitious subjects, should be able to make his choice with maximum care. We will imagine that he has a friend who is to be married and that he has been commissioned to produce a movie of the event. In Fig. 1, we see a picture of a typical English church where such a happening might well take place. The old gate is in the foreground, and we see the old stone bell tower with the entrance door beyond. As the smiling couple come out of the door, they will doubtless pause while cameras click, then walk down the path under a shower of confetti, through the gate and into the waiting taxicab which will take them to the reception, complete with an old shoe and a card "Just Married" tied on the back. (Our traditions die hard in England!)

Now the amateur newsreel cameraman knows that he must cover the whole story; he wants the smile at the door, but there may be a crowd, and there is the question of time to get to the gate, to secure the shot of the couple entering the taxicab. He therefore decides to choose a point of vantage on the wall across the road, opposite the gate, and to employ his telephoto. Fig. 2 indicates the straight type of telephoto shot that he may expect to get of the church door. It is difficult in a drawing to show the "telephoto effect," but the shrubs on either side of the path, and the people too, will be crowded up and will appear unnaturally thin.

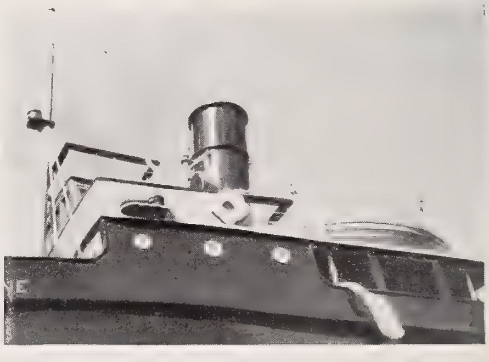
If the cameraman so choose his stance as to include some of the entrance gate in the picture, not so much as to improve composition, by giving depth to the picture, as to screen off the shrubs and people bordering the path and to prevent them from contributing to the foreshortening effect, the result will be something like that shown in Fig. 3. "Framing" the point of interest in this way will reduce the telephoto effect to a minimum. True, the distance between the gate and the church door will be foreshortened, but the contrast in tone will make this foreshortening less noticeable. The telephoto must be used only to take the shot of the couple standing on the steps; it must not be extended to cover their walking down the path, as then we shall get the "marching soldiers" effect. The next move is to use that time for leaping down from the wall to get a close shot of the couple at the gate, with a further

[Continued on page 499]

• Fig. 1 shows church and gate; Fig. 2 shows typical telephoto shot; Fig. 3 shows telephoto shot framed; Fig. 4 is diagram of head in two positions; Fig. 5 shows large nose and minute ears recorded by standard lens; Fig. 6 shows corrective effect of telephoto; Fig. 7 shows two camera positions for model filming.



G. A. Gauld, ACL



• Photograph of model boat made with camera placed in "submarine" position.

WHERE TO PUT LIGHTS

The first of two discussions of indoor illumination

HAROLD C. MARTIN, ACL

Do you put your camera away from dusk to dawn because you have never tried making movies indoors under artificial light? If so, you are missing half the fun of home movie making. Indoor filming need be neither difficult nor uncertain. By utilizing the ever popular Photoflood lamps in combination with suitable reflectors and any of the modern film emulsions, excellent results can easily be obtained by the amateur. More pleasing results can often be secured than when you are working outdoors in the sun, because, in filming under artificial light, one can control the overall lighting of the scene. In order to obtain such results, it is necessary that one understand three basic principles of interior lighting. In this article, we shall consider these principles as they affect making black and white pictures.

Assume that we wish to film an interior scene showing a little girl seated in a chair and reading to her doll. To light this scene properly, we should place one light to the right of the camera in such a position that a line drawn from it to the subject would form an angle of from thirty to forty degrees with a line from the subject to the camera. See Fig. 1 for a floor plan of this setup.

This light should be placed at such a height, in relation to the subject, that it has to be tilted downward at the subject at an angle of thirty five to forty five degrees. The placement of this light is the first basic step to master. In lighting parlance, this light unit is known as the "key light," and it will always be the strongest light striking the subject from the front.

If the key light is used alone, even though it may be adequate for exposure purposes, heavy shadows will result on the area to the left of the subject and objectionable shadows will be cast on the immediate background. See Fig. 2 for an example of these conditions. Moving the key light laterally nearer the camera would somewhat improve the illumination of the shadow areas, but the subject would then be lighted by what is known as "flat lighting" and would lose much of its depth and roundness.

Now we come to the second basic step in lighting our scene. A light must be added in such a manner that it will illuminate the shadow areas, so that detail will be clearly visible therein, without destroying the feeling of roundness created by the key light.

This bringing out of detail is accomplished by placing a light on the left side of the camera at about camera height. This light should be so located that a line drawn from it to the subject would form an angle of ten to fifteen degrees with a line drawn from the subject to the camera. In other words, this light should be about one third as far to the left of the camera as the key light is to the right. See Fig. 3. This second light is known as the "balance light."

In order that our overall lighting should have the correct degree of roundness, it is very important that the illumination reaching the subject from the second light be only about one half as strong as the illumination from the key light.

This effect can be accomplished in one of two easy ways. If a No. 2 Photoflood lamp is used as the key light, a No. 1 Photoflood lamp can be used as the balance light, provided it is located at the same distance from the subject as is the key light. If the lamp used in the balance light is of the same rating as that in the key light, it should be moved about thirty to thirty five percent further away from the subject than the key light has

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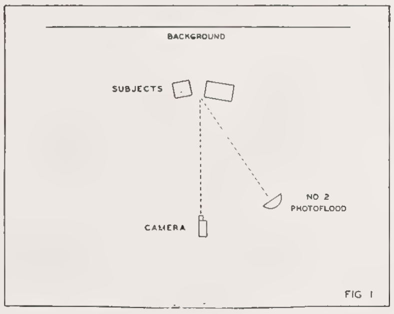


• **Fig. 1 shows position of key light. Used alone, its result is shown in Fig. 2.**

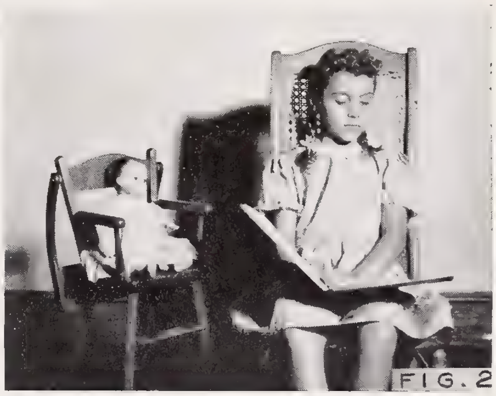
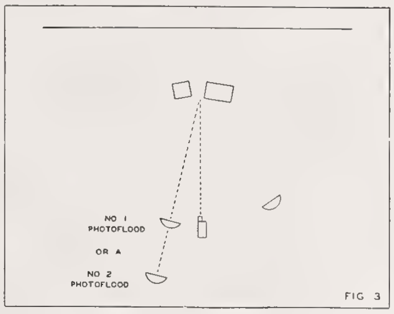


FIG. 2



• **Fig. 3 shows added balance light correctly placed. Result of addition is shown in Fig. 4.**

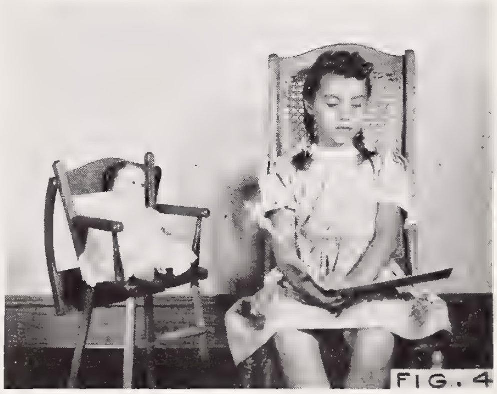
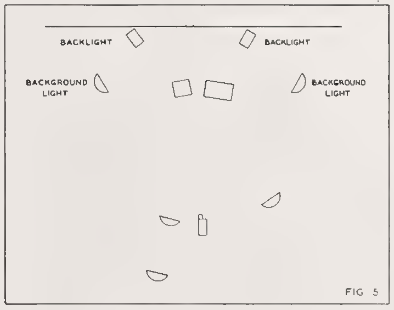


FIG. 4



• **Fig. 5 shows background lights and backlights added. Result of correct illumination is shown in Fig. 6.**

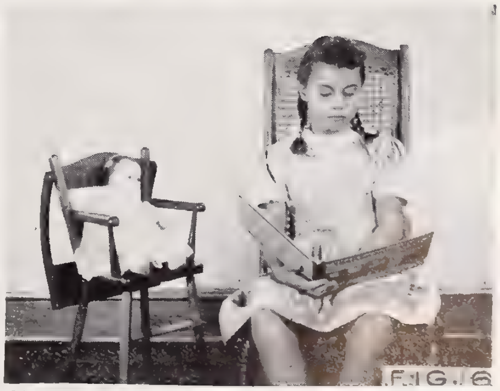


FIG. 6

Photographs by Harold C. Martin, ACL

"First, the ones we made when Bob was home on leave"

An American Tradition
— HOME MOVIES ON CHRISTMAS NIGHT

THE evening begins, and ends, with the movies they made when their boy was home on leave last Christmas. It's good to have him smiling out at them from the screen . . . wonderful to reflect, with a lift of the heart, that perhaps next Christmas he'll be home again.

Of course Ciné-Kodak Film is scarce; although you may be able to get a roll now and then. But happily, in any event, there are the reels of other years, ready and waiting to make the holidays happier days.

Have your Ciné-Kodak dealer check your projector . . .

If you haven't been using your projector as often as usual during this busy year, it's a good idea to have your Ciné-Kodak dealer clean it, oil it, and thoroughly check it; then you can be sure it will be running smooth as silk Christmas night . . . Eastman Kodak Company, Rochester, N. Y.

Life is a movie—

CINÉ-KODAK *gets it all*

"First, the ones we made when Bob was home on leave"

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Life is a movie—
CINÉ-KODAK *gets it all*

Marine Corps Films Serve

★ ★ ★ ★

Official Marine Corps photographs

1

PROJECTION

2

3

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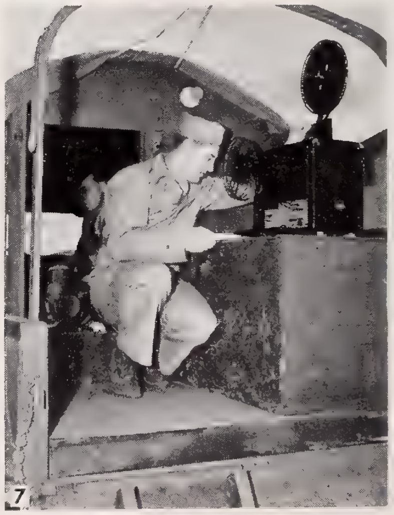

7

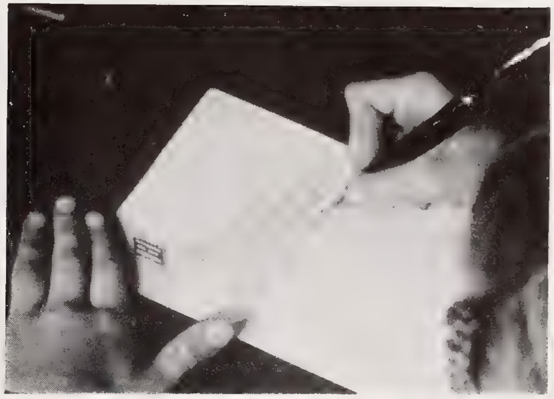
THE Area Visual Training Aid Library of the United States Marine Corps, at Camp Elliott, San Diego, Calif., has an admirable system of getting movies to the men who should see them. In these photographs of the operation of the library, No. 1 shows a request for a film which is placed on the booking board. In No. 2, Marine Warrant Officer Dean C. Barnum, the officer in charge of the library, selects the film from the storage vault. Yes, he is a direct descendant of the famous Phineas T. In No. 3, the film is inspected, cleaned and polished before shipment. In one month, the library has performed 2,737 checkings, covering a total of 298,000 film feet. In No. 4, Sergeant Howard E. Pyles, trained by the Bell & Howell Company in a special five week course, goes over a projector brought in for examination. In No. 5, Corporal John A. Lane, also trained by Bell & Howell, repairs a motor cap on a projector. In No. 6, Sergeant Pyles projects the chosen training film on the very machine that will be used in showing it to troops. In No. 7, we see a projector mounted on the truck of the special mobile unit, designed for use in places without electrical current. It has its own power system and a built in mount and carrier for projector and screen.

Christmas at our house

How it was observed and filmed

WALTER BERGMANN, ACL

16mm. scenes by Walter Bergmann, ACL



OF all the holidays which we celebrate at our house, Christmas is the most enjoyable. It is a colorful time, with its gaily decorated Christmas tree, holly wreaths and other festoons. Also, it is the big day of the year for our children as they receive their yuletide gifts of toys and games and other presents. Of course, for weeks before the eventful day arrives, there is a great deal of preparation.

For example, it was only a few days before Christmas. Vi was busy addressing greeting cards to our friends, while my head was buried in a book about the proper way to make movies. But the reading got a little too tough for me, and my attention wandered. I noticed that the children were writing letters to Santa Claus. As my curiosity got the better of me, I peeked over Beaty's shoulder and saw that she was asking for a new doll and carriage and a blackboard. Marilyn, who started to write and then stopped to chew the end of her pencil, seemed to be having some difficulty spelling out, of all things, Kookoo Klok.

"What made you think of asking Santa for a cuckoo clock?" I asked her.

"Joan has one in her house and it's great fun to watch the door open and the birdie come out," she explained.

I shook my head and began to figure out where I could buy a cuckoo clock at this late date.

Vi began to wrap some Christmas packages in tissue paper, pasting Christmas labels all over them and then tying them up with gaily colored holiday ribbon.

It was about time for me to get busy and to decorate the fireplace; so, I strung some Christmas garlands across the mantel, hung some paper bells at each end and tacked a small wreath in the center of the mantel. Then I went outdoors and hung the big Christmas wreath on the front door.

That evening after the children were in bed, I asked Vi, "When are you going to buy the Christmas tree?"

We had heard rumors around town that trees would be scarce and expensive this Christmas; so she said, "Why don't we chop down one of our trees?" After considering this suggestion for a moment, I heartily agreed with her.

The next morning we went outdoors, and Vi selected the particular tree that she wanted for Christmas. It was a tall spruce, part of the original foundation planting around the house; but, in time, it had grown too big for that use. I took off my hat and coat and handed them to Vi. Then I wetted my hands, picked up the axe and chopped down the tree. The exertion of cutting it down caused beads of perspiration, and I mopped my brow with my handkerchief.

On Christmas Eve, Vi and the children were sitting on the couch in front of the fireplace, gazing at the burning logs.

"I hope Daddy puts out the fire, so Santa Claus won't get burned," Beaty remarked.

"I'll remind him to put it out," her mother promised.

Little Marilyn arose from the couch and stepped over to the fireplace. She bent over and looked up into the flue opening, and then said, "Mother, I don't think Santa can come down that small chimley."

"Oh, he can go anywhere, Marilyn," her mother assured her.

"Like God?" she inquired.

Vi slowly shook her head in assent and answered in a subdued tone, "Yes, somewhat like Him—in a spiritual way."

Then, as if quickly to change the subject, she pointed to the big clock which had just struck eight, and said "Time for bed, children."

Each girl promptly removed her shoe and stocking from the right foot only. Mother handed them thumbtacks, and they hung up their stockings on the outer edge of the mantel right over the fireplace. Then they scrambled upstairs, each one wearing a shoe and a stocking on the left foot, but with the right foot bare.

• Frame enlargements from *A Christmas Greeting*, movie made by Walter Bergmann, ACL, to record his children's happiness at yuletide.

[Continued on page 500]

A CHALLENGE TO AMATEURS

WITH the *News Parade of the Year—1944,* Castle Films presents a challenge to amateur editors.

As epochal events crowd each other in the newsreels of this vital year, Eugene W. Castle, president of Castle Films, has chosen a new basis in selecting footage for 1944's *News Parade.* In a kind of historical "wide angle view," he included the happenings which, in the opinion of his staff and himself, have unquestionably shaped history, as the future will write it. The maneuverings are omitted; only the crises and climaxes are shown in the drama on the far flung world stage. The encirclement of Germany, the Russian advance into the Balkans, the American advance toward Tokyo —these are the important events, as Mr. Castle sees them. Because of the terrible future potentialities of robot bombing planes, a sequence shows them in flight and in process of destruction. Appearing in December, the *News Parade* includes last minute happenings.

Here is the challenge which Castle Films offers to amateurs. Let them prepare their own edition of the important events of the World War by taking the *News Parades* of the war years, together with special Castle film reports, and compressing the whole sweep of combat into footage of appropriate length, according to their own judgment of what is historically vital. The raw material exists in Castle films. The product will be that of individual judgment. You can have your own film history of a crisis in civilization.

• Three scenes shown in *News Parade of the Year—1944* and, below, Eugene Castle at staff conference which determines what is to be included.

Luggi Foeger

• **The author, an ardent ski practitioner, both skis and films.**

SHOOTING SKI ACTION

Lessons gained from experience

ALBERT E. SIGAL, ACL

A SKI STORY was originally planned to be a record of our family skiing, but the war soon changed these plans. Participants as well as locale were no longer available for the continuity. We had already shot much scenic footage, including some of the skiing activity. A revision of plans or abandonment of a winter movie was our only alternative. The revised script of *A Ski Story* resulted.

I do not lay claim to great technique nor to schooling in the art of making movies. Whatever results we now enjoy have come from the hard way of trial and error, plus the knowledge we have been able to gather from reading and studying the usual pamphlets and books, including, of course, the splendid material prepared by the Amateur Cinema League.

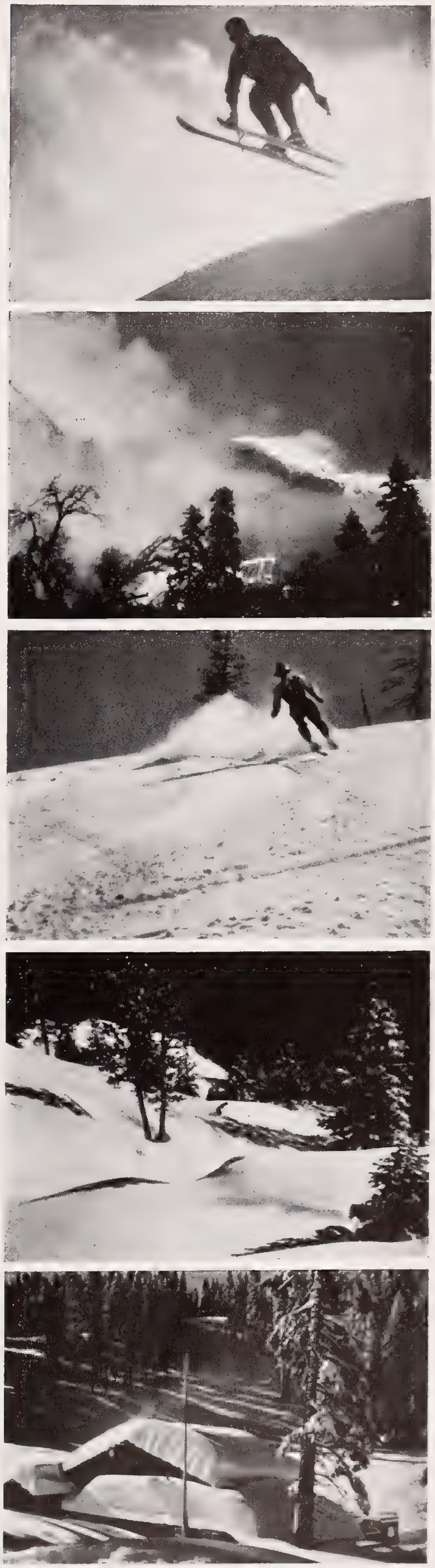
A ski movie must naturally be filmed during a particular season —winter. If your winter season is short, you must be prepared to use every opportunity for shooting without loss or waste of time and effort in transportation. Your background, being snow, immediately establishes a variable condition. If a series of scenes is laid within a certain area, filming must be completed while the snow conditions are identical. Conditions of the snow vary from hard packed to deep fluffy new snow, and they are readily apparent in any picture. Fresh snow on trees is a glaring fault, when trees stand bare of snow in the next scenes at or near the same locale. If you are shooting color film, you naturally await the sun, but snow on trees and bushes melts rapidly here in the West, and many anticipated scenes are lost unless one is ready to shoot with the first available minute of sunlight.

If your movie tells a story of activity at various elevations, you must again be prepared to have similar snow conditions available while your pictures in any particular area are being filmed.

These are some of the things that one learns the hard way. Loss of footage because of inability to finish a sequence soon convinces one of the necessity of a "work plan." This is the plan we followed in filming our movie, *A Ski Story.*

We first visualized the story that we wanted to produce, and this visualization was accomplished at home some 200 miles away from the snow. We had fortunately spent much time during several summers and winters in Yosemite National Park. Therefore, we had a general outline of how we could locate and film our picture. Our next move was, actually on the ground, to draft this story into a form that would enable us to tell it correctly. This point is particularly stressed, because shooting from any position in the snow is not like selecting any spot in which you choose to set up your tripod on the ground. Transportation of a camera, a specially fitted tripod, with rowels from ski poles for use in snow, and other accouterments up and down hills over snow presents problems all its own. If action shots of skiing are a part of your planning, they also present different problems from those encountered in making shots of snow scenery from highways or other readily accessible locations. A choice, therefore, of loca-

[Continued on page 502]



16mm. scenes by Albert E. Sigal, ACL

• **Frames from *A Ski Story*, filmed by author following methods advocated in this discussion.**

The Clinic

Technical comment and timely topics for the amateur

Sturdy bases G. A. Gauld, ACL, sends us the following item from England, "Homemade stands for supporting Photofloods, reflectors and other things are useful additions to the amateur cameraman's equipment. The pedestal type provides, perhaps, the most convenient form. A single gaspipe upright may be used to carry the arms and component parts of the apparatus. Such a stand requires a satisfactory base of ample dimensions, if it is to be stable and not readily knocked over.

"A discarded automobile steering wheel provides such an effective base at low cost. The wheel is used in an inverted position, so that the side normally on top in the automobile is in contact with the floor when the wheel is used on the stand. It is not difficult to devise some means of fixing the gaspipe upright to the hub of the wheel. These steering wheels are fairly heavy in themselves, and they are of generous dimensions, forming a base which will be entirely satisfactory in most cases.

"For very heavy equipment, a heavier base will be required. It can be made at home, provided a flat, round tin, similar to that used for storing 35mm. film, can be found together with a quantity of scrap lead.

"One end of the gaspipe upright should be screwed or, alternatively, cut and splayed out. The tin is placed on top of the domestic cooker and filled with the scrap lead, further scrap being added as the lead melts, until the tin is nearly full of molten lead. The screwed or splayed end of the gaspipe is now carefully lowered into the center of the tin where it is surrounded with the molten lead. It is secured temporarily by an external support. The heat is turned off and the lead is allowed to cool and solidify. The result will be a pedestal stand with an extremely heavy base, proof against the roughest possible treatment in the studio."

Film coiler From M. C. J. Billingham, ACL, comes a simple and convenient device by means of which short film lengths may be coiled without awkwardness or damage to emulsions. The device consists only of a balsa wood stick, notched and split at one end in such fashion that the end of a film length may be lightly secured in it. By twirling the stick to which the film has been attached, guiding the loose end with thumb and fingers of the free hand, one soon achieves a neat roll of footage which can then be taken from the stick and slipped into a pillbox or other container. Mr. Billingham uses pillboxes, which he stores in a shallow drawer, all properly marked on the box tops. Since only one layer of boxes is placed in the drawer, the wanted length can be found by a quick inspection. If more space is needed, more drawers are used in a cabinet such as architects, blank form stores and printers employ for storage of papers or cuts.

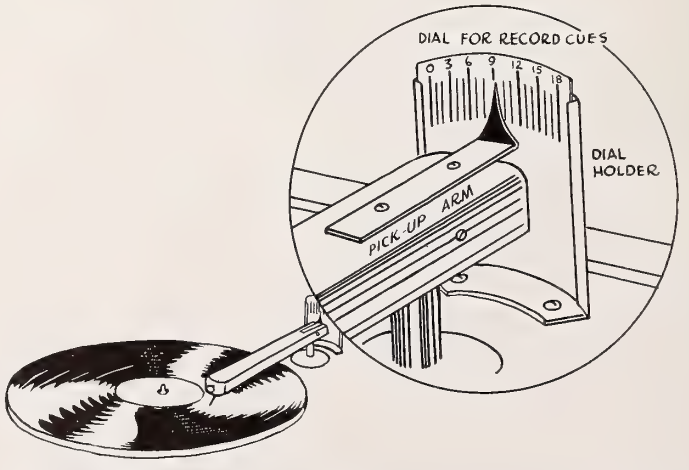
Record guide One of the problems facing a cine enthusiast, reports Herman B. Getter, is finding the exact spot on a phonograph record to introduce the proper music for a particular portion of a film. Several ideas were available to him but they required too much manipulation or made it difficult to place records on a turntable.

He solved the problem by placing an indicator on the end of the phonographic pickup arm pointing at a vertical curved holder containing a dial. The curve of the holder was obtained from the circumference of a circle whose radius was the distance from the center of the pickup arm support to a point about three eighths of an inch beyond the far end of the pickup arm. The length of arc along which the indicator would travel was determined by swinging the needle of the pickup arm from the beginning to the end of a long twelve inch recording. This swing established the maximum span that the indicator would ever have to travel. The sketch on this page shows how the device is used.

Transitions To enliven a fade or dissolve and to give it the additional quality of symbolism, the two scenes can be those of objects of similar outline or of motions of similar kind. When both similarity of outline and of motion are present, the effect is more striking. In a recent film made by Joseph J. Harley, ACL, a gavel rising and falling is transformed into an axe. In a film made by Charles J. Carbonaro, FACL, a hostess bowing in dismissal of a guest becomes the same woman engaged in "setting up" exercises. To make such transitions best, the action should take place in practically the same frame area in both scenes.

Cine card trick In a recent film of Charles J. Carbonaro, FACL, a gypsy foretells the future for a wife whose husband seems to have found a new attraction. As the

[Continued on page 506]



• Simple guide for starting recorded musical accompaniments at desired place on discs.

FREEDOM IN FRAMES

GEORGE F. MOSS, ACL

Fritz Henle from Monkmeyer

• **The angle of the fence suggests a kinetic quality in this otherwise static photograph, and the clouds add a hint of action.**

IF a cabinet maker were asked to make a fine table, using nothing but "two by fours," he would find himself in much the same position as the movie maker. Few of us realize the difficulties of the three by four movie frame any more than we realize the difficulties of life on two legs. It is only when we study the odd sized paintings about us, the illustrations in our magazines or, more specifically, the photographs of our still filming experts that we realize our art as truly fenced around.

That this frame ratio was not always the same, that it has varied according to country and time in the brief history of the motion picture, is a statement of pretty dry stuff. The ratio exists, and, so far as we can see, it is not likely to change. Our problem is, why do we want it otherwise, and what can we do about it?

If we consider the things about us, from flower beds to *chaises longues*, we see that horizontal objects convey repose; perhaps that is why drunkards sleep on billiard tables. To contradict this fact is not only unesthetic, but often comic. In the "slapsticks," half the humor of the folding bed flying up against the wall does not reside in the surprise (?) action, but in the idea of a would be sleeping man in a vertical position. Similarly, to the Western mind, there is a touch of bathos in the reclining Buddha. Dignity becomes something else when it leans on one elbow.

Now the artist or the photographer—should I say and/or, to avoid an unnecessary dispute—who wants to convey repose makes a horizontal picture, probably in the ratio of three to five. If he wishes to express the antithesis of repose, he makes a vertical picture.

Let us first agree that the picture's the thing! If we do that, then the mechanical aspects of movie making pale, because no editing ingenuity can make a bad picture good. A consideration of the frame size of good pictures is not only interesting, but it makes a definite contribution to the pictures themselves. Knowing the proportions a picture should have to convey an emotion well and learning how great an effect its proportion has on the desired result is to deal with something practical.

But what can we do to win freedom in a fixed frame size? How can we change our picture proportions for artistic reasons, or for more practical ones, such as the need of squeezing our vertical image successfully in our horizontal frame? The answer is simple—like the stage magician, you don't actually cut the woman's head off; you only appear to do it. Let us take some concrete examples of how we may put a round peg in a square hole.

How to show the well remembered Trylon of the New York World's Fair without losing the Perisphere? One answer, in as much as it is an answer, is to "pan" up it. This is meeting a mechanical fact with a mechanical act, like winning an argument with a kick on the knee cap. "Pan" *down* the Trylon until the Perisphere is included, the framing being arranged, of course, by a practice shot. The emphasis then, as always, is where you want it, on the end of the scene. The Romans knew what they were doing when they finished their sentences with the verb.

When we want to give our frame the appearance of height, we don't have to show the whole width of our object; like the salesman, we can let the part tell the story of the whole. This device is often good, apart from frame considerations; so we let a hand tugging at an empty pocket lining express penury. We can cut one side of our frame into the Perisphere and tilt our camera, so that the Trylon slopes along one axis of the frame, thus inserting a sense of motion which increases the appearance of height. Therefore, the curving line of the Perisphere as it leaves the edge of our frame and the sloping line of the Trylon, as both sweep upward to the top of our frame, give us height. We have severed the woman's head or, you might say, pulled a moose from a silk hat.

Control of architectural subjects is limited by our choice of lenses (to vary our inclusion and perspective) and the limitations of space about the subject. However, the point of this article is that our limitations are enforced less by our viewpoint than by our mental point of view. In closeups of people,

[Continued on page 503]

PRACTICAL FILMS

The non theatrical movie as used for various purposes

THE
AMERICAN FIELD SERVICE
IN
INDIA

16mm. scenes by John Burgess Whiteside

• **Frames from *The American Field Service in India*, record of volunteer ambulance unit serving British and Indian forces.**

AMERICAN FIELD SERVICE

An India-Burma chapter in the history of the American Field Service has been brought to the screen on 16mm. Kodachrome, in *The American Field Service in India.* John Burgess Whiteside, volunteer ambulance driver for the AFS in the Far East, shot the film under actual working conditions. It was edited in this country by Roy C. Wilcox, ACL, former lieutenant governor of Connecticut and treasurer of AFS, under the supervision of Captain John Patrick of the AFS.

The film displays the arrival of the first AFS units in Western India and their early training after arrival. It follows the convoy across India into Assam where AFS ambulance units operate out of Imphal. Also included is a graphic portrayal of the work of the AFS with British and Indian troops during their withdrawal, under fire of outnumbering Japanese forces, and the encirclement of Imphal.

16MM. WAR LOAN FILMS

Five Navy Department films and six War Department trailers, available only on 16mm. sound on film, are to play a full and important rôle in the Sixth War Loan Drive. The Navy films are *Photography Fights*, showing the importance of picture making in planning strategy and discerning enemy operations; *The 957th Day*, based on activity of the Fifth Fleet somewhere in the Pacific and showing the price paid in personnel; *We Said We'd Come Back*, displaying the tremendous size and might of the aggregate naval forces in the Pacific; *It Can't Last*, based on a story by the Pulitzer Prize poet, Archibald MacLeish; *Freedom Comes High*, starring Barbara Britton, James Craig and Walter Abel, a Hollywood production showing the tremendous cost in lives during the operation of a destroyer. Each is designed to be the central theme for impetus in war bond sales in the coming campaign. They may be got from State War Finance Committee chairmen.

An equal rôle is played by 16mm. film with all other media, and, during the Sixth War Loan drive, it is expected to place itself at a new unprecedented high for the field that has become one of America's important industries.

ROCK DRILL OPERATION

Designed to bring intelligent procedures in mining to the student of mining and to the new miner, the film, *Rock Drill Operation*, shows in particularly clear sequences each detailed step in setting up a large, hand operated drill, to insure maximum safety to the operator and his fellow miners. Further, the accepted standard safety measures employed in actual mining operations are given proper attention.

The 16mm. sound on film, black and white picture, running seventeen minutes, was filmed by Thomas J. Barbre, ACL, industrial photographer, of Denver, Colo., under actual mining conditions. Biggest of the problems faced by underground filmers is the lighting. The equipment must be hauled sometimes four miles by "muck cars," and, as the lines are taxed to their ut-

[Continued on page 504]

• ***Rock Drill Operation*, underground mining film by Thomas J. Barbre, ACL, shows hand crank rock drill.**

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Kodak sees Hansen Members of the Kodak Camera Club, ACL, gathered in Rochester's State Street auditorium, opened their fall season of club meetings in that New York city with a featured presentation of *The Glory of Our National Parks,* by John V. Hansen, FACL, vicepresident of the Amateur Cinema League. Among the areas now covered in the Hansen opus are Crater Lake National Park, the Kaibab National Forest, Indian life and activities at the Navajo reservation and the annual Indian ceremonies held yearly at Gallup, N. M.

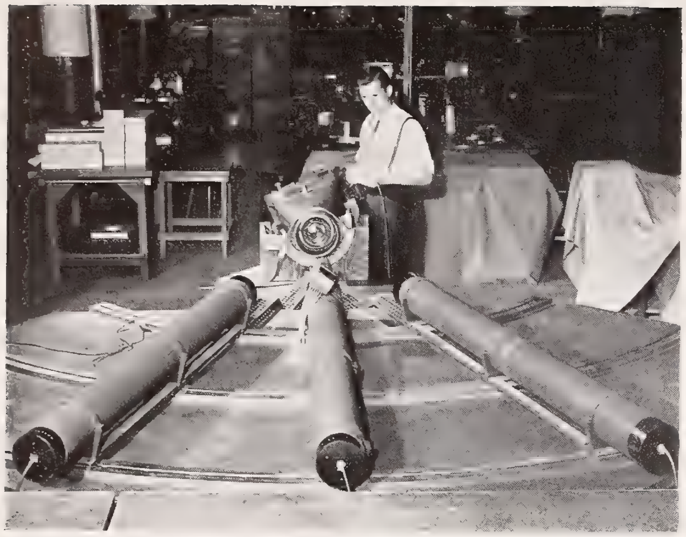
Contest in Passaic There were five 16mm. films and five 8mm. films entered in the eighth annual contest recently concluded by the Passaic Cinema Club, ACL, in New Jersey, with first and second awards returned by the judges as follows: 16mm. class—*Our Wedding,* by Joseph Manowiecki, ACL; *A Dude for a Day,* by Mrs. Elsie B. Marcak, ACL; 8mm. class — *All Aboard,* by John Faulhaber; *Pets, Domestic Animals and Wildlife,* by George Merz, ACL. George R. Holm, William D. Stoneback and Werner Von Bergen, ACL, comprised the board of judges. At a late regular meeting of the Passaic group, members heard from Mr. Von Bergen on *What Makes a Good Movie,* with *Lend Me Your Ear,* 1943 Maxim Award winner by Erma Niedermeyer, ACL, of Milwaukee, screened in illustration.

MMPC outing winners The Outing Films contest, first of the three competitions scheduled for 1944-1945 by the Metropolitan Motion Picture Club, ACL, of New York City, was concluded at a late special meeting of that group. First award went to a composite film produced for the club by a selected group of cameramen, with Alice Burnett, ACL, and Robert Ebeling taking individual honors in that order. Regular MMPC meetings have featured screenings of members' films, as follows: *The Birth of St. Mary's* and *Moloch of Erebus,* by Robert F. Gowen, ACL; *Backyard Victory Garden,* by F. Clark Tufaro, ACL; *Land's End,* by Frank E. Gunnell, FACL; *Kid-Napped!,* by Victor Ancona, ACL; *Keep 'Em Playing,* by Robert M. Law, ACL.

Kansas City moves Members of the Kansas City (Mo.) Amateur Movie Makers are now meeting regularly in the library room of the city's Nelson Art Gallery, a pleasing change of headquarters arranged for them by Clarence Simpson, ACL, superintendent of the gallery and a movie club member. Among the programs already presented in the new place have been screenings of *Symphony of the Seasons,* by Dr. Herbert Rinkel, ACL; *Wealth of the Andes* and *Mexican Moods,* 16mm. sound Kodachromes; talks by Ben Barnhart, ACL, on *How To Center Your Titles,* and by Neal Keehn, of the Calvin Company, on *Ideas, Notes and Scripts.*

New in Illinois Two new amateur movie clubs have been formed recently in Illinois, one in Chicago with headquarters at Palmer Park, the other in Aurora. The Windy City unit (as yet unnamed) proposes to serve the areas of Roseland, Beverley Hills, South Chicago and Homewood. Thirty four charter members signed the club's roster at its initial meeting, while others interested in the club's plans may get information from Fred J. Kessler, ACL, 11031 South Park Avenue, [Continued on page 506]

• Members of the Utah Amateur Movie Club of Salt Lake City are pictured at their eighth annual banquet held in the Utah capital.



• Lens collimator, designed and used by Fairchild Camera and Instrument Corporation to check performance of lenses used in its products.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

D. E. B. STEVENSON

Optical technique Under the auspices of the United States Navy and the United States Office of Education, the Bell & Howell Company has produced a series of visual education units dealing with optical craftsmanship, using 16mm. sound motion pictures. The project was undertaken at the outbreak of the war, to implement the large scale expansion of American production of precision optical instruments. No previously prepared material had been available to train the thousands of unskilled hands entering the growing industry. The films were first shown to an audience composed of those who had to do with their making. William F. Kruse, Films Division manager of Bell & Howell, was responsible for the production of the set of six pictures. They discuss hand and pin bar rough grinding, pitch buttoning and blocking of the precision pieces; skill used in producing the films makes them valuable educational aids.

1945 releases Despite the film shortage that has harried the 16mm. industry so severely during the past months, Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City, has announced an unprecedented release of major productions for the coming year. These include twenty five major subjects in which are Western, outdoor and adventure pictures. The feature length films include such hits as *As You Like It*, *Duke of West Point*, *International Lady*, *King of the Turf* and *South of Pago Pago*.

According to Samuel Goldstein, president of Commonwealth Pictures, this is the beginning of an extensive program.

Lens collimator Specially designed by the Fairchild Camera and Instrument Corporation's engineers for the final testing of Fairchild aircraft lenses after installation in the cameras, a new, fan shaped collimator serves to check fields of the lenses that were heretofore often overlooked. This device gives a complete check of the edges of a lens as well as of its central fields. The instrument, installed in the Jamaica, N. Y., plant, is used to give a photographic record of the resolving power of each lens, for correct focusing. The collimator is used in the final stage of checking the lenses after extensive tests are run on other devices.

In the illustration on this page is shown a Fairchild Model K-19, nine by eighteen inch camera with a twenty four inch lens which is used both by the Army and Navy in military photography from the air. The two outer collimator tubes, each including a lens and an illuminated chart showing perpendicular reticle lines, swing out to cover the edge of the field near the outside of the lens. The middle collimator tube, similarly equipped, covers the center of the field. The entire collimator, focused at infinity, transmits parallel rays of light to the camera lens for photographing on a test negative. Simultaneously a small recording collimator, set atop the middle tube, records the serial number of the lens on the film. This complete record allows the operator to check from zero against any possible flaws.

New color history *The History of Color Photography*, by Joseph S. Friedman, is offered by the American Photographic Publishing Company, 353 Newbury Street, Boston (cloth, 524 pages, with index, $10.00). Reciting the fact that the last authoritative and full history of color in photography was published in 1925, the book's preface describes its intentions. "Starting with the earliest ideas of colorimetry, it traces the development of all the laboratory and commercial processes by which color has been evolved to its present day applications, enumerating the underlying principles, describing the technique and giving the history of the patents that have been issued concerning them." What the book has set out to do, it has done well. The movie maker will have to dig from index references the information he may want about color in cinematography, but the seeker after historical facts about colored pictures produced from sensitized materials will find them plentiful.

Lincoln film It has been recently announced that the film, *Abraham Lincoln*, starring Walter Huston, has topped all records of circulation, both in number of prints and bookings. The ten reel feature in black and white, running approximately ninety four minutes, is the crowning achievement of the noted producer director, D. W. Griffith, and it is considered as one of the most complete and historically correct films presented in this era. A study guide for the picture, prepared by Frederick Houk Law, Ph.D., chairman of the Department of English, Stuyvesant High School, New York City, is used extensively.

Although twenty 16mm. prints of the film are available from Nu-Art Films, Inc., 145 West 45th Street, New York City, alone, they are rarely idle. Huston's portrayal of Lincoln is said to be one of the most perfect achievements in characterization ever brought to the screen.

Serves quarter century E. L. Schroeder, general sales manager and director of advertising for the Victor Animatograph Corporation, Davenport, Iowa, has just finished his first quarter century with Victor. His is a case of a hobby being turned into a life's vocation. Mr. Schroeder started with the

[Continued on page 505]

Interrupted Romance

Short scenario for convenient filming

WILLIAM ROBERT HUNTER, ACL

THREE players make up the cast of this easy to film comedy—a girl, her boy friend and the girl's meddlesome younger brother. The young couple can be of any age to which romance would logically apply, and the young lad might be seven, twelve or any age between.

All the action takes place at home, and it can easily be filmed in an hour or two. If a younger sister is to cause the trouble rather than a brother, a spank in the proper place, or a wallop with a convenient umbrella, should be substituted for the kick in the pants in Scene 21.

The main title is ready for you to film, and it can be colored with crayon, India ink or water colors if you prefer to shoot in Kodachrome. The plot swings along in such clear sequence that no subtitles are needed. Yet, several clever ones are bound to pop into your mind as you are filming, and they can be added with good effect if the urge is irresistible. Here are the scene listings.

1. Shoot from front doorway. Young man all dressed up, with box of flowers under one arm and box of candy under the other, approaches house from sidewalk.

2. Exterior shot, facing front door. Visitor puts down packages, straightens tie, retrieves boxes and rings bell. The door is opened by young woman.

3. *Closeup.* Girl greets suitor with great cordiality as he hands her the boxes of candy and flowers.

4. *Closeup.* Smiling young lady arranges flowers in vase and places it on table.

5. Living room scene. The young man and girl seat themselves on sofa, he on one end, she on the other. Box of candy is placed on coffee table in front of sofa.

6. *Closeup.* Girl lifts box of candy and passes it to boy friend, who takes a piece. Girl daintily selects one and returns box to table.

7. *Extreme closeup.* His hand takes her hand and gives it an affectionate squeeze.

8. *Medium shot.* Suitor pushes coffee table away from sofa and moves close to his beloved.

9. *Closeup.* Juliet seated on Romeo's lap. She runs hand through his hair. Suddenly, smile disappears from young man's face. He turns head, hearing a noise.

10. Little brother peeking from behind chair.

11. Romeo and young Johnny both standing. Young man puts hand in pocket, takes out coin and hands it to Johnny, who flips it in air as he walks away nonchalantly. *Fade out.*

12. *Fade in.* Exactly the same as Scene 9.

13. *Medium shot.* Young brother peeking in doorway.

14. *Extreme closeup.* Suitor and Johnny, no heads or feet showing. Show only Johnny's hand outstretched, young man depositing coin therein—another "pay off."

15. Suitor closing door as Johnny disappears. *Fade out.*

16. *Fade in.* Exactly the same as Scene 9.

17. *Semi closeup.* Living room window from inside. The mischievous trouble maker with face flattened against window pane is endeavoring to peek into room from the outside.

18. Young man vigorously shaking fist toward window as Johnny's face disappears.

19. Couple standing up, he with his arms around her. Suddenly young man turns as though hearing a noise and looks toward closed hall door.

20. Lover with determined look tiptoeing out of door on other side of room.

21. Hallway scene. Johnny bending over and peeking through keyhole of living room door. Romeo approaches from back of hall on tiptoe toward unsuspecting Johnny and suddenly gives him a first class kick.

22. Hallway. Suitor grabs hat and, in great disgust, exits through front door as living room door opens and girl appears with inquiring look. Johnny slips past his sister into living room.

23. Shoot from front doorway. Suitor disappearing rapidly down front walk, jamming hat on head and placing hands in pockets.

24. *Closeup.* Juliet weeping.

25. Little Johnny in living room, rubbing kicked place with one hand while he helps himself to fistful of candy with the other. He puts candy in pocket, takes more. He walks over to vase of flowers and smells their fragrance as he munches candy and continues to rub the tender spot. *Fade out.* The End.

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The Ten Best and the Maxim Memorial Award

[Continued from page 477]

been everywhere — on stage and off. Scenes of an ensemble or of a single singer cut in complete confidence from long shot to medium to closeup, without missing so much as a shoe tap. *Follow the Girls*, besides being lively and colorful entertainment, should serve as a model for all future personal movies of its kind and as an important record of this era of entertainment.

Glamour vs. Calories

In *Glamour vs. Calories*, C. J. Carbonaro has again turned to light comedy with a story of a wife who suspects her husband's infidelity because of her mounting avoirdupois. Excellent directorial touches are found in the scenes that would tend to corroborate her misgivings, especially in those of the gossip mongers. Many fine closeups that "plant" the suspicions contribute to the gaiety of the film, such as when the wife stoops to pick up some papers her husband has unsuspectingly dropped, only to have the seam of her dress rip from the strain.

The film has interesting camera viewpoints and intelligent use of dissolves and double exposure to point up the plot. A word must be said for Mrs. Carbonaro's fine work as assistant cameraman, made necessary by the fact that her husband played one of the major rôles in addition to being producer of the film, and for the high key titles with their amusing sketches. And we might add a salute to the good sportsmanship of the girl who played Mrs. Tubby, who finds a happy ending.

Kid-Napped!

These Third Avenue kids, see, are playing hide and seek around the front stoops and dark doorways of their native block, when one of them—a little girl — huddles thoughtlessly into the back seat of a parked and beckoning car. Her adventures, when the car is then driven off by a gay young pair of picnickers, comprise the story of *Kid-Napped!* by Victor Ancona. It is a dramatic story, full of suspense and impending tragedy, but it is one, happily, which refuses ever to take itself too seriously.

The young man and his lady pass a bright day in the country with their sandwiches, soda pop and jazz music on a portable radio. The little girl—whom chance dictates shall not be discovered by the picnickers until near the film's end—wanders in happy wonder from flower to fern, from bird song to lakeside. These parallel themes—interspersed with occasional dramatic flashes of a frantic mother—are developed by Mr. Ancona in a suave combination of imaginative camera viewpoints, striking manipulation of outdoor lighting and competent cutting. An 8mm. production, *Kid-Napped!* eschews, with brilliant selectivity, the unsatisfactory long shot, to present the medium at its best.

Snow on the Mountains

Robert P. Kehoe accepted a strong challenge and secured a fine result in filming *Snow on the Mountains*. Filming so static a subject as snow forms, iced trees and wind storms on a mountain presents a real task of vitalizing the material. Mr. Kehoe has brought weird and beautiful life to the screen.

This film, excellently scored to present the musical message suggested by the snow scenes, builds from the pleasantness of subdued ice and snow forms, through the almost animate figures created by winter on trees and bushes, to a breath taking climax of a snow storm on the mountain. Culminating the beautifully edited and intelligently filmed footage is an inspiring sequence of flaming powdered snow, reflecting the full crimson of the sunset. So remarkable is this action that the impression imparted is almost one of a cascade of liquid fire flowing across the screen. In order to secure many of the scenes, Mr. Kehoe stood so long in the snow that it was necessary actually to lift him into a motor car and to remove the cine equipment from his chilled hands at the end of his task.

The Boss Comes to Dinner

Take a dog, a daughter and a pair of delightful parents, mix them together in a movie, and see what you get! If you get anything within striking distance of *The Boss Comes to Dinner*, then you have discovered the same secret that stamps indelibly this production by Ryne Zimmerman. It is the secret of good family fun, warmly presented and glowingly filmed. Here, in this delightful comedy, is a charming little imp of a girl, her absurdly performing pet and—lest we forget—a magnificent black monarch of the kitchen, all mixed up in a series of uproarious capers, as the poor boss and his wife "come to dinner."

Mr. Zimmerman's camera work strides well along with his ability to plan and point up his comic developments. Produced all indoors, the film's lighting seems to radiate that intimate rapport and affection which bind together its happy family. The few titles are harmonious in design and clean in their execution. *The Boss Comes to Dinner* is a frolic of good fun and innate good taste.

The Call of the Lonely Wood

Warren S. Doremus has evinced fresh imagination in *The Call of the Lonely Wood*, a dramatic story of a venture into the unknown by a young man who has only a sketchy map to guide him. He fails of his goal on the first attempt, but he sets out once more after recovery from exposure and exhaustion.

The hurdles he overcomes and the excitement of his discovery of each of the three triangles that serve as clews are convincingly pictured and supplemented by a well written narrative that is dramatically presented. Interesting dissolve effects support the mysterious quality of the film's theme, and suspense is maintained by excellent cutting and editing. A well rounded musical score was arranged by Arthur Brown, and Robert Carabell played the main rôle with competence.

Hot Metal

Working with the difficult subject of machinery in motion and under actual factory conditions, Bay State Film Productions, Inc., succeeded, with remarkable effectiveness, in producing a film of such simple clarity and orderly progression as to make it an excellent teaching medium. The picture, designed and executed to acquaint a company's salesmen with the background production steps to the things they sell, is lacking in none of the essential details that go to make it effective.

The story is told by a general foundry superintendent in an easy, pleasing manner. Although of highly technical subject matter, the film arouses interest in average audiences as well as in the individuals handling the products made within Building 100 of the Chapman Valve Company of Indian Orchard, Mass., who commissioned the picture.

The Steam Locomotive

The Steam Locomotive, second release in the Know Your Railroad series, sponsored and produced by the Motion Picture Bureau of the New York Central System, is a worthy successor in this intelligent line of educational films. In it, Frederick G. Beach, supervisor of the bureau, has set forth in clean cut cinematography the design, construction, operation and maintenance of the famous Hudson type locomotive. An animated model of a steam cylinder explains the otherwise hidden functions of this key piece of machinery, while a soundly conceived narrative points up the film's visual teaching throughout. A stirring sequence showing these great coal eating giants at their daily tasks brings the picture to a dramatic close.

As Ye Sow

In *As Ye Sow*, Walter Bergmann has made a record of a Victory garden around the plot of the conscientious worker as contrasted to the indolent one. Mr. Shirker in his wishful thinking, through a dream sequence, takes the local prize for vegetables before the digging even begins. As the season progresses, Mr. Worker grows a fine garden, while his opponent achieves a harvest of weeds in spite of his bribes to helpers to produce his garden for him while he goes fishing. The players are well chosen and directed, and there is an amusing and well acted climax in which Mr. Shirker gets his inevitable just deserts.

Bohemian Baloney

Werner Henze has shown in *Bohemian Baloney* that artists can make fun of themselves and their profession. An artist and his wife had planned to have a quiet evening at the movies when a telephone call warns of a visit by a wealthy prospective buyer of pictures and her meek husband. How the young couple suddenly transform their own characters and their tasteful and immaculate living room into a scene of "arty" surroundings is gaily depicted with just the right amount of farce. The compositions and lighting are excellent and there are gay, unexpected twists throughout, particularly when a self portrait of the artist comes to life.

Clinical Types of Mental Deficiencies

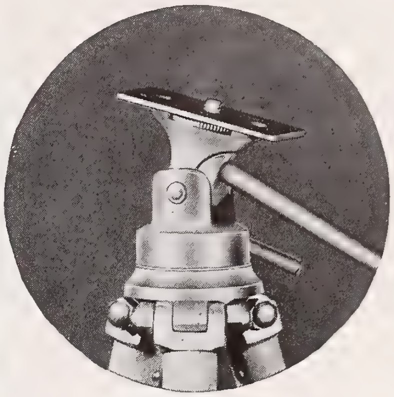
In order to acquaint medical students with actual mental types observed in basic years of study, Jon B. Goldsborough has made *Clinical Types of Mental Deficiencies.*

The film is not planned as an exhaustive study of types, but rather as a way to direct attention to symptoms and expressions in mental cases by showing specific examples of the diseases studied. The picture proceeds in an intelligent, orderly fashion, by bringing each definite type to the screen preceded by a simplified case history and the name of the specific disease. The film is marked by precision, clarity and intelligent planning and editing.

Mr. Goldsborough has accomplished admirably his purpose of making a direct teaching aid, to be used in conjunction with extended commentary and lecture in the field of psychology and psychiatry.

Down Mexico Way

Down Mexico Way, by Lester F. Shaal, is a pleasing combination of travel, education and simple, stirring beauty. Beginning at the Providence (R. I.) railway station (the producer's home city), the film takes us swiftly by train to Mexico, D. F., the country's capital. After a tour of that metropolis, one visits in turn such popular tourist meccas as Xochimilco, San Juan Teotihuacan, Cuernavaca, Toluca, Taxco and others. An attractive map of Mexico, in color, introduces these several journeys and makes clear the geographical relations of the different towns. Mr. Shaal's camera work is tripod steady throughout, his compositions are pleasing and his musical scoring is an effective sup-



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plement. Of outstanding beauty are his sequences on golden, sunny Taxco and of the ancient, so often cloud shrouded, twin volcanos.

Elysium

W. R. C. Corson, close friend of the late Hiram Percy Maxim, FACL, Founder of the Amateur Cinema League, and for several years an invalid, demonstrates his loyalty to the cause of personal filming and his determination to achieve in that field by a revision of travel footage made in a more active period. As its name might indicate, *Elysium* is a remembrance of happier days, containing sequences chosen for their beauty or evocation of delightful times, and haphazardly geographical. Scenes filmed from the air are interspersed with records of faraway places as Mr. and Mrs. Corson are seen wandering here and there. Here is the gallant and intrepid accomplishment of a pioneer movie maker who is still "in the game."

Mohawk Pals

Frank E. Gunnell has used a novel continuity motif in *Mohawk Pals* that ties together what otherwise would be a rambling film story. Two boys are shown doing their "homework," and the final assignment is to write a composition on vacations. The film then pictures the summer adventures at Lake Mohawk of the two boys and a girl of similar age. From time to time, there are inserted shots of the boys writing, and sentences from their compositions are cleverly double exposed at the bottom of the frame, to serve as subtitles for the film. The cinematography is immaculate, and the youngsters appear without self consciousness in their various pursuits of fun on a summer vacation.

New Guinea Newsreel

When Lewis B. Sebring, jr., went from the United States early in 1942, as a war correspondent accredited to General Douglas MacArthur's headquarters, he wisely left his camera at home. There was no telling what dangers and difficulties lay ahead. Months later, after the Japanese had been driven back across the Owen Stanley Mountains, after the battles of Buna, Salamaua and others, there seemed to be more time and opportunity for personal movie making. Happily, Mr. Sebring managed to borrow a good 16mm. camera, and *New Guinea Newsreel* is one of the exciting results. Keyed by the expert titles of a news writer, it presents a series of well rounded sequences on such colorful subjects as a visit by General MacArthur; a cine interview with Major Richard I. Bong, top American air ace of the war to date; an informal exhibition of Japanese souvenirs, and a moving Easter service, somber against the gray dawn of a New Guinea foreshore.

Permanent Color

Helen H. Loeffler has the distinction of being the only woman among those whose films placed in this year's Ten Best selection. *Permanent Color* is a workmanlike film record of applying vitreous enamel to metal in the production of decorative objects. The movie is replete with well lighted closeups of each operation, from making the vessels of copper to the final polishing after the enamel has been baked. Explanatory titles of the various steps are well handled, and scenes of the finished products provide a colorful ending.

Reflections

In *Reflections*, Henry E. Hird has followed the intelligent practice of revising footage shot when film was more plentiful, with the result that he has created a new and interesting synthesis by editing. On a winter evening, a man reflects on the joys and adventures of a past summer. Of an athletic disposition, he has swum, sailed and hunted. Interested in wild life, he has observed and filmed birds. From time to time, he adjusts a radio, to find music that expresses the moods of his reverie. Finally, he turns off the radio, the musical accompaniment ceases and the film ends in silence. With excellent cinematography and with a nice editorial sense, Mr. Hird has gathered interesting events into an entertaining whole.

Revelation

Revelation indeed reveals the slow, but intense, life of flowers as they unfold. Hans J. Theiler, who built a special mechanism for the purpose, has made time lapse studies of blooms in their determined efforts to find sunlight. Other flowers close as well as open. The time lapse sequences are preceded by closeup footage of various blooms impeccably filmed. In the chief section of the picture, Mr. Theiler has caught very dextrously the unusual and almost terrifying performances of plants as they carry on their exceedingly active careers. The time lapses are exceptionally smooth.

Sunstruck

Sunstruck, by George Mesaros, is a bright genre study of the American beach scene at its colorful, everyday best. There are the sun bathers and the sand babies, the athletes and the antics, and, above all else, the incomparably lithesome and lovely American girl. Mr. Mesaros has caught them all, in sparkling cinematography and with a pleasing selection of camera viewpoints. He has added to these a brace of brief and farcical skits which are well played and well directed. Sprightly music, shrewdly keyed to the varied sequences, rounds out the film's effect. *Sunstruck*, as suggested in its own foreword, is "gay, glamorous and often goofy."

The Heavens Declare the Glory of God

With the use of a time lapse device, S. G. Lutz has made, in *The Heavens Declare the Glory of God*, a highly competent record of clouds in motion. Although the subject, treated in a different manner, might easily become too static actually to constitute a true movie. Mr. Lutz has achieved a sure continuity and a sense of artistry that is unusual. In many instances, the film presents sequences of such an unusual kind as to be highly exciting and almost awe inspiring. Speeding the motion of the clouds creates, from the commonplace, a sense of eeriness and weird beauty. In many of the storm sequences, the motion is so greatly dramatized as to impart a nearly terrifying sense of impending disaster.

The School of Physical Sciences

In order to acquaint university students with courses of study other than those which they pursue, Mervyn V. Miller has filmed *The School of Physical Sciences*. In so doing, he has given each department significant and generous footage to display its particular factors. The result gives other students a general understanding of an activity which otherwise might remain obscure to them. Mr. Miller's project is believed to be the first of its kind. He presented it as a thesis for a doctorate.

The film is intelligently planned, edited and executed in such a way as to introduce the student to the unusual features, as well as the commonplace facts, of each of the physical sciences of the school. Through the shrewd handling of the script, the picture is developed as an excellent medium of orientation.

The Silent Alarm

Ernest Kremer has produced, in *The Silent Alarm*, a film dealing with the first aid duties of the volunteer fire department of East Hempstead, N. Y.—hence, the "silent" alarm. The picture opens slowly, showing first aid training for newly inducted members of the department, but it builds to a remarkable climax in a sequence of the firemen using an inhalator on a badly suffering asthma victim. This closing sequence was filmed during an asthma attack from which the department, working heroically throughout the night, actually saved a man's life.

Turf Tales

In *Turf Tales*, Leonard Bauer, jr., has tackled an acceptedly difficult subject for the personal movie maker—and has done well by it. The subject, as might be guessed, is professional horse racing. The setting of Mr. Bauer's study is the relatively ancient track of Pimlico, outside Baltimore, with the climax of the picture provided by a record of its traditional classic, the Preakness. But the strength of *Turf Tales* derives more from its highly competent sequences of human interest behind the scenes—the early morning time trials, the stable boys and their chores, the track farrier as he shapes the delicate racing shoes and the strange, unexplained mascots of the high strung thoroughbreds. A commendably restrained narrative, set against a musical background, accompanies the film on a sixteen inch disc recorded by Mr. Bauer.

* * *

No Ten Best or Honorable Mention film is the work of any officer, director or staff member of the Amateur Cinema League or of Movie Makers. Only one possible entry class was excluded, covering pictures made on 35mm. film, for which makers received compensation from clients.

The 1944 honors show the determination and the inventiveness of personal filmers in the face of war restrictions. From the very high quality of the year's submissions and of the eventual selections, we may conclude that the movie amateur's motto is *Ad astra per aspera.*

Picking the winners

[Continued from page 478]

Subject matter treatment. Craftsmanship, however, is not the "end all" of movie making. Once attained, it must then be used gracefully and with good taste, in the many little, but important, ways which enhance the interest of a motion picture. These are the concerns of subject matter treatment. They are the further standards by which an observant judge, keenly sensible of the responsibilities involved, may arrive at his decision.

Fundamental among the concerns of subject matter treatment is that seemingly nebulous thing known as film continuity. There need be no mystery, however, in defining this quality. Continuity is simply a recognizable and intelligent coherence in the flow of a film's scenes, one to the next. This overall effect is achieved through a combination of several more specific factors. First, the movie maker must have attained at least a modicum of understanding of the motion picture's essentially graphic and fundamentally fluid methods of story telling. The graphicness is that aspect of the film medium which insists that any given story be expressed primarily in pictures—rather than in words or other media. The fluidity is that aspect of the motion picture which demands a continually changing pictorial viewpoint, from long shot to closeup.

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film continuity—once they are understood by a practicing movie maker—are then best expressed in careful advance planning. Here, before a foot of film has been exposed, your experienced movie maker begins answering for himself the twin questions: (1) Can I say it in pictures? (2) If so, what pictures, and from what changing, yet related, camera positions? These are the first and the most important concerns of subject matter treatment.

Others, only slightly less fundamental, are those qualities which impart charm, warmth and interest to a well planned continuity. They are found in the imaginative selection of camera viewpoints, in the pleasantness of compositions, in the controlled manipulation of light, shade and color. They are expressed in decisive editing and in the effortless grace of title wordings and décor. Cinematic effects, used in restraint and for a definite dramatic purpose, may often contribute tellingly to the excellence of subject matter treatment.

Scoring. All these aspects of motion picture technique which we have considered thus far are fundamental to the craft. A judge of the craft must know them, understand them and base his decisions primarily upon them. Scoring —in which is included narrative comment, musical accompaniment and sound effects — is not a fundamental quality of visual cinematic expression. It is essentially an adjunct, an addition which may enhance the effectiveness of the pictorial message but which should never control or direct it.

Movie Makers believes, however, that, when a producer chooses to employ this adjunct, his score should be judged on *its* qualities as well as on those more fundamental to the visual craft. A simple background of musical accompaniment is the form of scoring most often used. Of it a discerning judge may well ask: Is the music chosen in keeping with the mood and subject matter of the film? Is it selected with freshness and imagination, or is it hackneyed, obvious and somewhat worn at the musical edges? If a narrative comment be then added to the film and music, a judge must examine it in like manner. Is it well and literately written, in wording and phrase which suit the qualities of its accompanied picture? Is it too long, hurried, obvious or verbose? Does it, in fact, genuinely contribute to the total dramatic effect of the motion picture? Scoring, in all its forms, *may* so contribute—and often with exciting power—but it will not do so inevitably, simply by existing. It too must be weighted in the scales of cinematic judgment.

Theme. Thus far we have discussed concerns of the motion picture critic which are matters solely of method and manner. How well, we have asked, has the craftsman used his tools, with what charm has he embellished their product and by what imaginative scoring has he enhanced their presentation? Should the conscientious judge now ask as well: To what end has the craftsman employed these varied skills?

Movie Makers believes without reservation that this question *must* be asked—now, forever and always. The purpose of art, as well as the fact of art, must be evaluated in any sound judgment. We believe in the worth of sincere and truthful factual exposition. We believe in the importance of beauty, of the falling leaf, crimson in Indian summer. We believe in the warmth of human laughter and in the strength, honesty and dignity of man, when he is pictured at his best. In selecting the Ten Best, the staff of Movie Makers looks for these qualities—and with fine reward—in each film that it sees. We hold that what you film, in addition to how you film it, is a valid measure of your status as an artist.

In a decade and a half of picking winners, the staff of Movie Makers has developed these four basic considerations — craftsmanship, subject matter treatment, scoring and theme. They are responsive to the realities of personal filming. Upon them judgments can be made that are analytical and well considered. They are our yardsticks for personal movies.

Around the Christmas Tree

[Continued from page 479]

it would kill the suspense.

5. *Receiving the Christmas cards.* Somebody goes to the mailbox (or whatever the arrangements are) and opens a handful. Closeups of the most striking. Even those who sent them will later have forgotten what they looked like; and the main purpose of filming is to immobilize and, in a way, to perpetuate the details that seem commonplace today, precisely because they will be the most fascinating tomorrow.

6. *Dressing the Christmas tree.* The children are assisting. Fade out on the sequence, and in on the next.

Now we are at Christmas Eve. The tree is fully decorated, and we start to film just before the lights are turned on. (With reasonable luck they will be visible.) If a systematic arrangement of the packages has been adopted, this is shown, as each member of the family in turn brings his packages and disposes them in the proper piles, or hangs them, if they are small enough. The clock may be shown at long intervals until it finally strikes midnight (assuming again that such is the family procedure, for we are not trying to fabricate a Hollywood feature, but to make a record of actual events); then comes some kind of Merry Christmas demonstration other than mere words, to signalize the arrival of the big day. Everybody in turn opens his packages, with many closeups of the presents. This section has taken about one third of the total footage. Fade out.

Fade in on Christmas Day, as the family goes to church or visits the neighbors, or as the neighbors come in for greetings and refreshments and to show their own presents. New clothes are shown in closeups, and the new toys are shown in use: putting on the roller skates and attempting to sail down the sidewalk; getting out in the "kiddie car"; fitting on the new catcher's mitt; undressing the new doll; testing out the new tools. Here the footage can go a little more freely, since it will be filled with real action. Accompanying each shot is one of the spectators' reactions. If Bobby rides down the driveway on his new tricycle, anxious Grandma will peer from a downstairs window, Sister will stand by and shout encouragement, Johnny from next door will be looking on, holding in his hands his own new toy. Each of these in turn, in a big closeup not over three feet away (cutting off the feet if necessary), will register the desired expression.

No long inquiries around the block will be needed to discover what presents other children have received, and a meeting between the proud mothers of new dolls or owners of new doll buggies can be arranged, each showing the other her new treasure. Or a "head on" meeting, just short of collision, can be staged for new kiddie cars or tricycles on the sidewalk. This taking on of the neighbors' Christmas as well as one's own will make the film interesting to them, also, and will lead to closer and friendlier relations among the adult members of the various families. It is incredible how many mere nodding acquaintances can be turned into lasting friendships by any form of movies or photography.

Perhaps the happiest ending for the entire story would be an artificially lighted shot of the family gathered around the radio, with the Christmas tree in the background, listening to an amusing program; or a gathering around the piano, all singing lustily. After this scene has faded out, it is undesirable to follow the matter further. What happens to the trees, the presents or the people is no longer a part of this story.

While a film budget of up to 200 feet will give you an opportunity for a more leisurely record of important members of the family, if the total footage appropriated for this occasion is only 100 feet of 16mm. film (or 250 seconds elapsed time), with ten feet for titles, it may be divided into equal thirds; one third for pre Christmas; one third for Christmas Eve; one third for Christmas Day. As each of these groups represents the average length of a newsreel subject, the single film roll will neatly tell the story, provided no footage is wasted. The whole trick in this is to cut out beginnings and endings and to start filming in the middle. If, for example, a package containing a box of watercolors is to be opened by a five year old boy, the shooting runs something like this.

1. In a full length shot (which, in this case, means not over five feet away), he bends to pick up his box from the foot of the tree, looks at it and begins to tear open the seals. Cut as soon as this starts. Elapsed time: seven seconds.

2. Big closeup, about two feet from the hands holding the paint box. Nothing else is shown. The paper has been almost entirely torn off. As the film starts rolling again, he finishes unwrapping the box, opens it quickly, and we see the paints and brushes. Cut. Eight seconds.

3. Big closeup of boy's face only (no hands or paint box, although he is still holding the present). He is looking down at the box; he turns his head and looks up, smiling happily, straight into the lens. Cut. Five seconds.

Total action, twenty seconds, or eight feet of 16mm. film. The complete action may have lasted ten times as long, but it consisted chiefly of irrelevant or repetitive moves, which are better omitted. A typical example of this kind of footage saving direction is the shot of the family emerging on the porch or into the yard on its way to church. Usually the amateur cameraman starts cranking before the door has even begun to open, and one can feel, by the way it seems to vibrate, that somebody is awaiting the signal to come out. Then one can almost hear him call out, "Now! Ready! Come out!" while for a fraction of a second (which seems an age on the screen) nothing happens. Finally the door moves as by itself, and ultimately the subjects are emitted one by one, stiff and self conscious, like hardened shaving cream being squeezed out of an old tube. The action would be more effective if half the people at least were already out, and only one or two remained to register the fact of emergence. It would also save two thirds of the footage.

Conversely, the wrong way to economize on film is to reduce each scene to an incomprehensible two or three seconds of time, by having the significant action happen too quickly after the opening of the scene, while the spectator (referring here to those who will view the completed film on the screen) is still trying to adjust himself to the background, the clothes, the "props." That, incidentally, is the advantage of the big closeups, previously mentioned, and the reason why they can be so short; by eliminating the background, they enable the audience to concentrate on the one desired feature, be it facial expression or hand movement or details of an object. For identical action, a long shot requires more footage than a closeup, since it includes more that is likely to divert the attention. That is why the long shot is used almost entirely as a placing shot, to be immediately followed by a series of closeups. That is why, in filming the Christmas Tree, we worry so little about the tree.

The illusionist twins

[Continued from page 480]

shot showing them entering the carriage or taxicab, concluding as it drives away.

Forethought, planning beforehand and the judicious use of auxiliary tools, such as the telephoto, will always produce better films. The telephoto shot, used in this way, with care having been taken to mask its foreshortened perspective as far as possible, and interspersed with "normal" shots, will give entirely satisfactory results. The telephoto shot will not obtrude itself, and it is probable that only the most critical members of the audience will know that a telephoto has been employed.

Now for some special uses of the telephoto—uses for which it was not originally designed. Paradoxically, it can be used to advantage to take ultra closeups of very near objects.

Not being very good at drawing figures, I am going to ask you to imagine that the object represented in Fig. 4 is a "plan" view of the top of the head of Mr. Smith or Mr. Brown in two positions. The camera is located at point O. To get an ultra closeup of him, he must be placed at A, for the standard lens. Now I want you to imagine that the cube to the left is a diagrammatic representation of our model's nose and that the blocks at the top and bottom represent his ears. A glance at the lines drawn from point 0 to the extremities of his "features" will show why we get a closeup like Fig. 5, in which Mr. Smith (or Mr. Brown) appears to have a very large nose and practically no ears at all!

If he is moved to position B and the telephoto is substituted for the standard lens, we shall get the picture shown in Fig. 6, in which the nose has assumed more reasonable proportions and the ears now *do* appear on each side of the head. This is an important point to remember if you wish to take an ultra closeup of the girl friend and remain her friend after she has seen the result on the movie screen!

There is also the question of overall

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definition. The depth of field of a telephoto lens is far less at the same aperture than that of the standard short focus lens; and, in the straightforward sense, one will not expect to get a more evenly focused picture using the telephoto. However, there is a little more to it than that, in the case of very close work.

Using the standard lens, it is clear that the angles are great; consequently, the distance from the lens to a point in the center of the subject is much shorter than the distance to points located near the outer limits of the picture. The resources of the short focus lens, so far as depth of field at these outer limits is concerned, are therefore strained to the limit in extreme closeup filming. Since the angles are much less when we use the telephoto, the extremes of actual distance between the lens and points near the middle and edges of the picture are distinctly less. Therefore, in actual practice, a more evenly focused picture *is* obtained.

This factor is probably of more importance in miniature work than in portraiture. There is, too, the additional advantage of having the camera located somewhat further away, leaving more room for lighting units and other things.

As a particular example of the application of the telephoto lens to miniature work, have a look at Fig. 7. I wanted to get a shot of the upper decks of a tugboat, as seen from the point of view of a person in a small rowing boat. I was many miles from the sea, but there was a good model available. I did not want to include too much of the steamboat. After all, when one is in a rowing boat and close to a steamship, it looms pretty large in one's eyes, and the same impression must be created, together with the effect of looking *up* at the ship.

Trials with the camera set up at point 0_1 were far from satisfactory. Since the camera was so near, the out of focus effects at the extremes of the picture, due to the angularity, were ruinous, giving away the use of a model. There was difficulty, too, with the lighting, as the camera was very much in the way.

I therefore fitted the telephoto lens and moved the camera to point 0_2, still preserving the same upward angle, but assuming what was really a "submarine" position. In actual fact, the camera was set up level and the model was tilted, to get the "looking up" effect; it was easier in that way. The result is shown in Fig. 8, and I think that you will agree that it passes for the real thing. It should be remembered that one can pick out faults of detail in a "still" which pass unnoticed on the screen if the shot is not of very long duration. The biggest snag is the lack of "life" aboard, but, no doubt, a dummy leaning over the rail would pass for a real human being so long as the script called for no movement on his part.

There are probably many more special applications of the telephoto lens, and, for that matter, of the wide angle lens, to uses for which they were never intended. The more one can make use of one's special lenses, however, the more is the justification for having purchased them. I hope that these few notes on the snags, and how to overcome them, and the suggestions for a wider use of the special lens kit will help some readers to extend the scope of their activities and to produce better and more interesting films. After all, that is the ideal for which we should always strive.

Christmas at our house

[Continued from page 485]

After they had donned their pajamas and were ready for bed, I sat beside Beaty as she knelt down, bent her head in prayer and asked God to "please let us enjoy a very Merry Christmas tomorrow."

Vi sat and listened to Marilyn as she prayed to God to "Bless Mummy, Daddy, Sister and Santa Claus, and help him in case he gets stuck coming down the chimley."

After they were tucked in bed, we stood in the doorway looking down at the two little girls with their eyes closed, Beaty clutching her rag doll, Bubbles, and Marilyn with her arms tightly clasped around Fluffy, her stuffed dog. Vi put her finger to her lips and motioned for me to come away. I took one last look, a warm glow of happiness flushing my face and my eyes becoming misty. Then I trod softly after Vi.

We always set up the Christmas tree in the sun room, and underneath it we build a big snow village, with electric trains, lighted houses and toy automobiles; we populate it with little people and animals made of lead. Vi was busy unwrapping the tree ornaments, while I was standing on top of a ladder, hanging Christmas balls on the tree. Marilyn's Christmas gift, the cuckoo clock, had been hung on the wall earlier, because the ladder was handy. Vi reached up and gave me a ball to hang. Just as I was about to hook it on the tree, the cuckoo clock struck nine, which so startled me that I dropped the ball. I looked down at it lying on the carpet, smashed to bits, and sorrowfully shook my head. The first casualty of this Christmas.

It took me quite some time to trim the tree, what with having to string lights, drape tinsel over the branches and place asbestos snow on top of the tree limbs. I was alone in the room, and it was very quiet, when, suddenly, the bird in the cuckoo clock emerged again and lustily cuckooed ten times. I gazed up at him, raised my finger to my lips and admonishingly said "Sh, you'll wake up the children."

Meanwhile, unknown to me, the little rascals had quietly crept down the stairs and were watching me through the glass doors of the sun room. Beaty turned to Marilyn and said deprecatingly, "Huh, Daddy is Santa Claus." Marilyn, grinning broadly, acquiesced. However, just then Grandpa, dressed in a Santa Claus suit and disguised in flowing white whiskers, tapped Beaty on the shoulder. She turned around and stared up into his face. He said to her, "Oh no, Daddy isn't. He is my helper." Whereupon Beaty fled, scrambled up the stairs, jumped into bed and pulled the covers over her head. Presently, she raised the covers up a little, took a peek and then quickly pulled them down over her head again.

Meanwhile Marilyn, unaware of what had occurred behind her, continued to gaze through the glass doors. She was having an amusing time until Santa tapped her on the shoulder. Startled, she also turned and looked up at him. Santa said nothing, but he pointed upstairs. So, Marilyn scampered up the stairs, as fast as her little legs could move, and climbed into bed. There she lay huddled in a ball, resting on bended knees and hands, with her back sticking up and her head buried in the bed, just like an ostrich.

Santa, the jolly old fellow, remained downstairs, holding his shaking sides as he heartily laughed at their discomfiture.

The tree was now fully trimmed, and the snow village underneath it was also complete. Santa came into the sun room to inspect Daddy's work. He viewed the Christmas tree from top to bottom with critical eyes and nodded his approval. His attention was attracted by the village and he squatted down to investigate. He watched the little electric train make its non stop trips around the village, and he became so absorbed in it that he forgot all about the time. Suddenly, the cuckoo bird emerged and gave one loud cuckoo. Santa glanced up at the clock and noticed that he had spent a good half hour playing with the trains. And this was his busy night! So, he rushed out of the sun room into the living room and went over to the fireplace where he got down on his hands and knees and crawled into it.

On Christmas morning, the children came rushing into the room, their eyes wide open with excitement and expectation. Marilyn looked up at her cuckoo clock and, much to her delight, the bird obligingly made a personal appearance and emitted eight lusty cuckoos. Beaty immediately found her new doll and carriage. She picked up the doll, which was as big as a really live baby, and hugged and kissed it. She, too, was very happy indeed with her gifts. The children then played with their other toys and games.

Beaty received a present of a beautifully colored Christmas story book from her godmother, and she showed Marilyn the pictures of the Christ child in the manger with Mary and Joseph, the Three Wise Men from the East and other illustrations.

On Christmas night, we lit the lights on the tree, and they shone through the windows, so that passersby in the street could see their many colors reflecting in the glass balls and tinsel. The four of us, dressed in our finest clothes, gathered around the piano and softly sang *Silent Night, Holy Night,* while Grandpa, acting as cameraman, kept the movie camera trained on us and his finger on the button. Cameraman! Yes, because you have just been reading the treatment for our Christmas movie.

The picture was titled *A Christmas Greeting,* and it followed exactly the story that you have been reading. It is just a simple tale of Merry Christmas time at our house, and it is, no doubt, somewhat similar to Christmas at your house. The final shot of the picture showed a lighted cross which hung in our neighbor's window, and then the scene slowly faded out. Wherever the film has been shown, our friends have liked it, primarily because of its simplicity, sincerity and appealing subject matter. I am sure that you can make a Christmas picture similar to this one without much difficulty. Here are a few filming suggestions that proved advantageous to me.

I tried to keep the subject matter simple and appealing, and I planned it in advance. I took a number of the shots before and after Christmas day, so that filming on Christmas itself was held to a minimum.

As most of the shooting was done indoors, I took a number of ultra closeups, which not only proved to be quite effective but enabled me to bring my Photofloods in closer, to get more light. For example, I included closeup shots of hands writing letters and addressing cards, tying packages, unwrapping ornaments, trimming the tree and playing the piano.

Of course, I took a number of shots of the children playing with their toys, and I tried to get them while they were completely absorbed in what they were doing, so they did not look stiff and self conscious.

The scenes at night through the window showing the lighted Christmas tree were also very effective. I shot those at half speed with the lens wide open. Outdoor lights on trees and wreaths at night were also shot at half speed. However, I made sure that my camera was steady and did not attempt to "pan" because the lights would have appeared ludicrous as they danced across the screen by themselves.

To add a little humor, I incorporated the "running gag" of the cuckoo clock in the picture, but I tried not to overdo it.

A Merry Christmas to you, and may you find a Ten Best award for 1945 in your Christmas stocking!

Where to put lights

[Continued from page 481]

been placed. Please refer again to Fig. 3 for this alternate position.

This arrangement will give the results shown in Fig. 4. Note the general overall improvement in those sections of the picture which were in deep shadow in Fig. 2.

This lighting arrangement is the basic lamp setup used in filming the normal interior scene when you use black and white film. It gives good general overall lighting with a minimum of equipment. Those who have access to more than two light units will find that the addition of one more step in the lighting of interiors will lift their pictures out of the "average" class and will give them a real "theatre like" quality and sparkle.

Referring again to Fig. 4, you will note that there are still noticeable shadows on the background and that the floor detail is still very poor. If we consider the background as another subject and light it separately, as is common studio practice, we can, by the addition of two lights called "background lights," placed as shown in Fig. 5, illuminate the background to any desired level by the proper control of these light units. These lights should be placed above the subject in height and should be directed downward, to light the floor as well as the background. Fig. 6 shows the result of this arrangement.

Where convenient, a backlight should be placed behind and above the subject, to allow light to strike the subject from the rear. Back lighting is standard Hollywood practice, and, if handled properly, it will help to separate the plane of the subject from that of the background. However, care should be exercised in the placement of such lights, so that direct rays from the lamps do not strike the lens, causing a condition known as "flare."

In the illustrations on page 481, only one lamp has been used as the key light and one as the balance light. It will be found necessary at times, because of the size of the area being filmed, to use more than one lamp at each position. This addition will not be detrimental as long as the same overall ratio of balance light to key light is maintained.

Several general precautions should be exercised when you are filming indoors, in order to secure the best results.

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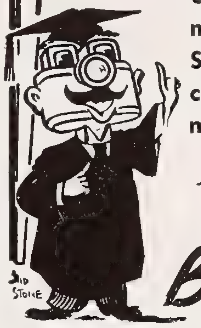

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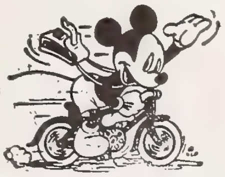

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First, be sure that all lights are so placed that neither the direct nor the "spill light" from any lamp strikes the lens of the camera.

Second, study the scene carefully through the *camera's finder*, to see if the area being filmed is uniformly lighted. It would be well to note here that it is generally advisable, whenever possible, to illuminate an area larger than that actually covered by the lens. This practice will give a more uniform illumination of the area that is actually filmed.

Third, study the scene carefully through the finder, to determine if there are any strong highlights in the scene or if some bright object, such as a chrome plated toaster, is directly reflecting an image of one of the lamps. If such a condition occurs, it can usually be remedied by slightly altering the height or placement of the light in question, by changing the position of the camera or by a change in the position of the reflecting medium. Also check at this point to be sure that no lamp stands are within the field of view.

Fourth, determine the correct exposure carefully. In making a reading with a reliable exposure meter, only the key and balance lights should be left lighted; all other lights should be extinguished. This precaution is very important, because the inclusion of illumination from the supplemental lights, while you are measuring the scene, will give a false reading that will result in the loss of the effect of these lights and will cause a general underexposure of the overall scene.

If exposure tables supplied by the lamp manufacturer are used, it is important to remember that the distances from the lamps to the subject should be accurately measured and not estimated. Slight differences in the distances of the lamps from those specified in the tables can seriously affect the exposure, because light varies inversely as the square of the distance.

By following the lighting method and the suggestions outlined in this discussion, any movie maker should be able to secure satisfactory results on his first attempt at indoor filming.

(Part 2 of Where to put lights *will follow in the January number of* MOVIE MAKERS.)

Shooting ski action

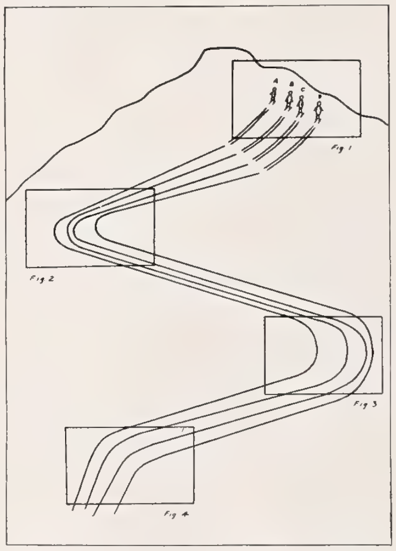
[Continued from page 487]

tions, the actions and the scenery must be made carefully. Once our general outline was written down, we were ready to write our script and to prepare our shooting schedule.

Our idea is that there must be a dual preparation, for only by first setting up a sequence in the script and then verifying it with a shooting schedule can one be sure that he can actually shoot it when he goes about filming the action. As an illustration, you plan to film a series of scenes on a given hill or slope. You hope to show the action in four or five shots. Only when you have climbed and skied through the hill, making the turns where they are to take place and deciding where the camera is to be located for each shot, are you positive of the action which will fit your script or of how your script can adapt itself to the action.

Therefore you traverse the area where your scenes are to be laid, you plan the action, you prepare the script and then you are ready for the next major step. We call this our blackboard plan. This plan was a natural outgrowth of necessity in shooting a movie of skiing, but we like it so well that we now use it for most of all other movies we make, especially when we shoot sequences.

Our blackboard plan is actually started in a rough form, as sketches in a pocket notebook while we are traversing the areas and fitting the action to the script. These sketches represent, when completed, our shooting schedule of sequences. Perhaps we can explain them better if we offer illustrations. Figs. 1 to 4 inclusive represent a sequence of shots, showing the action of four persons skiing down a mountain side. Each oblong frame of the figure represents the outline of the picture that the camera will record.



• Fig. 1 shows start of run; Fig. 2 and Fig. 3 show turns; Fig. 4 shows end of scene.

In Fig. 1 we see the four runners start at the crest of the mountain and ski toward the camera, passing out of the picture to the left. For the scene in Fig. 2, we are ready and shooting before the runners come into the picture from above right, turn in the center of the picture and pass out of sight at lower right. In the scene in Fig. 3, we duplicate the action of the previous shot, except that we pick up the action at the left and catch the turn to the right as the runners pass out of sight at lower left. In Fig. 4, which may be a longer shot, we catch them as they come into the action from above right, turn straight and pass down and by the camera out of the frame.

All this diagram making accomplishes something. It keeps your action in proper sequences, while it likewise places your skiers in proper position, coming in and going out of your various scenes. It gives you a complete "rough" of each shot or scene that you make and it likewise enables you to select your camera positions. If you are using a group of skiers, it lets you mark the position of each, such as in Fig. 1—A B C and D—and to identify or place each of them in their respective places in the scenes to follow, without error.

This probably is the place to speak about "props." As an illustration, if we plan to precede or follow such a sequence with other shots of the participants, such as climbing up the ridge before starting to ski down, closeups of sucking an orange, or scenes of other incidental actions at rest periods and closeups of the runners after the "ski down" is finished, we must make sure that our "props" are correct. It would be a glaring mistake for the girl runner to wear a red sweater starting up the hill and to finish with a yellow one. No good skier would start up the hill with a set of steel ski poles and finish down the hill with others made of rattan. Colors and types of clothing and equipment are readily spotted in all pictures. Therefore we have a "prop" (property) list. Once a series or sequence of shots is started, right then and there we write down our property list or description of articles that each skier has with him, and we try to keep these with the skiers for the remainder of the sequence, to avoid errors.

We have described the blackboard plan roughing, the placing of the action and the script to go with it. The final form of this is the preparation of our shooting schedule. A loose leaf ring binder is what we use, for we are able to remove or shuffle about our sheets at will, if a change of sequence is desired. Our script describing the picture being taken is typewritten on the left side of the page; the blackboard sketches of the shots themselves are on the opposite right hand page. We leave the back of each sheet open and, on it, we write our property lists and data of meter readings, lens settings, distance and footage of the completed shots. We thus have a finished work plan and are ready to take advantage either of sunny days or stormy days, whichever our script calls for. The plan will also enable you to call for your players only at specific times. Your planning is finished before your shooting actually begins.

There are other lessons to be learned which pay dividends. We have never been able to secure any worth while action taken downhill. We mean, by this, action filmed as we stand high on the face of a hill with the camera pointed downhill to show action on the slope. The steepest slope smooths out and loses much of its angle in such a shot. Shots taken from hilltops or sides of slopes make real scenes, when the camera is held level with the horizon. Scenes taken from below also lose much of the steepness of the slope unless other identifying objects are located above one another. The best pictures are those taken across the slope of the hill or the run. The exceptions to this rule are the long *schuss* scenes taken from quite a distance, either with a telephoto or standard lens, which will take in the complete action of a particular run, without the camera setup being changed as is illustrated in Fig. 5.

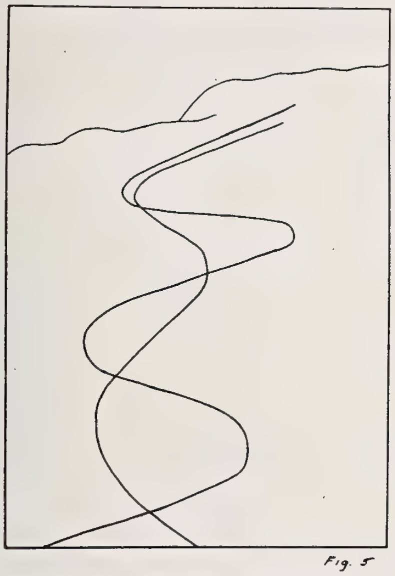


Fig. 5

• **Fig. 5 shows the complete action diagram for an entire run.**

Freedom in frames

[Continued from page 489]

where the greatest care must be exercised, we are fortunately much more the masters of our medium. The proportions of the screen are artistically ideal for the presentation of two or three persons from the waist up. In the portrayal of one individual, the problem of covering or minimizing the surrounding area as well as heightening and enobling the appearance of the head, is an interesting, important and variable one. We want a "still" portrait. Study the closeups when you next see your movies or Mr. Goldwyn's; note how the screen size appears to change and, if possible, find out why.

The first thing to observe is that a light toned screen appears larger than does a darker one. If, then, we darken our screen on one side and, particularly, as with the Trylon, if we slope this area toward the top center of the screen, we immediately increase its apparent height. What this darker area shall be depends on our time, subject, interest and ingenuity. You can, outdoors, make use of a tree trunk, against which the figure leans, the axial lines thus increasing the interest, or the arc of an overhanging branch, or even, at the danger of distraction, you may fill the extra areas with a cloud mass.

If all this analysis strikes you as unnecessary, observe the theatre screen and see how images fairly jump from apparent screen size to screen size and with what effect. Further, apart from the screen fitting the scene, the rapid change in size from scene to scene heightens the drama. Note, especially, the montage scenes in good films.

Indoors or outdoors, you can achieve the desired effect in movie portraiture by proper lighting, so that you have shadow, preferably broken up by an overall light pattern, such as is found on the forest floor, or by the light through the leaves. Any large body of light or shade weighs against the importance of the main subject. Directly stated, the shape of a thing, whether or not we consciously associate it with something else, affects us. The imprisoned feeling which we get, facing a high wall, the combined awe and claustrophobia in looking up a chimney well, the laziness of looking at a wheat field and—depending on its color—the sense of adventurousness or calm on gazing out over a broad stretch of water, all show us how immeasurably are a thing's size and shape tied up with our emotions.

In indoor filming, much leeway is granted by the fact that the lens may be used at full aperture. Here, added to lighting and pattern, we have focus or lack of it. Where one image is out of focus, it is unique and therefore distracting, but, where a large area is soft, we can concentrate on the object which is sharp; indeed we must do so. Where the figure moves but is kept in the same position in the frame, the softened background will vary in an interesting manner.

The drama of an automobile race, horse race or boat race is greatly enhanced by a concentration on the subject against a blurred background. It may be useful, in filming a race, to include other scenes, so that the story becomes complete, because you will find that the eyes of the audience soon leave

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■ SPECIAL: New 1½″ Bausch & Lomb *f*/3 lenses, Universal focus mounted for 8-16mm. cameras, $27.00 each; 32mm. Bausch & Lomb *f*/4.5 for 8mm., $24.50; 50mm. *f*/3.5 barrel, $36.50; 20mm. Kino Plasmat *f*/1.5, $69.50; 8mm. Bolex ½″ *f*/1.9, 1″ *f*/1.8 Cooke, 2″ *f*/3.5 Cooke, 6 behind the lens filter masks, set gelatin filters, finder, carrying case, $338.00; 4″ Bausch & Lomb *f*/4.5 C mount, $54.50; 2″ Cooke *f*/3.5 for 8 mm., $52.50; 4″ Super *f*/2.8, 2″ Ampro *f*/1.6, 2½″ Simpson *f*/1.85 projection lenses; 16mm. Bell & Howell projector and case, $135.00; 1600 foot reels from $1.75 up; De Vry 16mm. SOF projector, $350.00. ACCEPT TRADES. WANTED: CINE Special cameras, Auricon sound cameras and recorders, lenses, 8-16-35mm. Laboratory equipment. CAMERA MART, Dept. MM, 70 West 45th St., N. Y. C.

■ BRAND NEW BELL & HOWELL 8mm. Straight 8 cameras, equipped with *f*/2.5 lenses, leather carrying cases, automatic footage indicators, and speeds of 8-16-24-32, in original factory cartons, special price of $59.50. Immediate delivery of 300, 500, and 750 watt projection lamps for all projectors including Bell & Howell. WHILE THEY LAST—1600 foot used reels, 79¢ each; 800 foot new 16mm. reels, 69¢ each; 800′ used cans, 69¢ each; 400′ new 16mm. steel reels, 4 for $1.00; 400′ used 16mm. cans, 5 for $1.00; 200′ 8mm. reels or cans, 4 for $1.00 new; new 1600′ humidors, $1.59 each; brand new 30x40 beaded screens with easel, $5.00 list, priced $3.95; brand new 39x52 beaded tripod screens, $15.00; brand new Bell & Howell exposure meters with leather case, $9.95; wide angle lens with viewfinder for 8mm. cameras, $35.00; 4″ *f*/4.5 Dallmeyer telephoto lens, $69.50; new 8mm. Bell & Howell Focusing Alignment Gauge, $8.80; brand new Da-Lite Projection Stands, $17.95; brand new B&H 2000′ reels with new Eastman 2000′ cans, set $6.95 each; new leather velvet lined cases for 2″, 3″, 4″ and 6″ cine lenses, each 79¢; 35mm. DeVry silent projector, $15.00; Bell & Howell Slidemaster projector, $266.25; $65.00 Haldorson Arc Light for movie making, $19.95, new; Eastman Kodaflector with double stand and lamps, new, $5.90; new 35mm. Griswold Splicer, $16.50. NATIONAL CAMERA EXCHANGE, Established 1914, 86 South Sixth St., Minneapolis 2, Minn.

EQUIPMENT WANTED

■ WANTED! New or used Movie Mite projectors. Any one wishing to dispose of such equipment, address De WALT PRODUCTS CORPORATION, 3000 Fountain Ave., Lancaster, Penna.

■ WANTED: Eumig 8mm. camera with built in electric exposure meter. Ditmar 8mm. camera with built in electric exposure meter. Will pay good price for. A EHRHART, 476 Berryman Drive, Snyder, N. Y.

■ WANTED: Filmo 16mm. auto load movie camera. Will pay top cash price. C. E. FRANCIS, c/o Francis Motor Car Company, Portland, Oregon.

FILMS FOR RENTAL OR SALE

■ SOUND SHOWS $2.00 per day. 16 and 8mm. films for sale. Catalogues available. JENKINS AUDIFILMS, Lewisburg, Pennsylvania.

■ "THE WORLD'S GREATEST Passion Play" in 8mm., 16mm. and 35mm. Specify sound or silent, rent or purchase. HEMENWAY FILM CO., 33-B Melrose St.. Boston 16, Mass.

■ RENT 16mm. sound films, 50¢ reel; silents, 25¢. Large selection; late releases; new prints; free catalog. UNION COUNTY FILM SERVICE, 128 Chestnut St., Roselle Park, N. J.

■ WRITE for large list of 8mm.-16mm. films, projectors, cameras, lamps, reels, rewinders and screens. Sound and silent. ZENITH, 308 West 44th, New York City.

■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock; orders shipped day received by STANLEY-WINTHROP'S, 5-7 Revere Rd., Quincy, Mass.

■ FREE illustrated catalog—latest releases—unusual films—8 or 16mm. CAVALIER CAMERA, 1822 Center Ave., Pittsburgh 19, Pa.

FILMS WANTED

■ I BUY—sell—swap—rent S.O.F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

FILMS FOR EXCHANGE

■ BUY MORE WAR BONDS and yet enjoy BETTER FILMS, by adopting our inexpensive exchange plan; silent pictures, $1.00 reel; sound, $2.00. Also sell. Free catalogue. Send for Victory Bulletin on SELECTED SOUND programs, reasonable rentals. BETTER FILMS, 742 New Lots Ave., Brooklyn 7, N. Y.

MISCELLANEOUS

■ THOSE EARLY FILMS OF YOUR BOY NOW IN SERVICE are a sacred trust. Are they deteriorating? Have them edited and preserved for long life. Forward same for free inspection and estimate to America's Pioneer 16mm. Film Editor. RALPH R. ENO, Suite 501, 1600 Broadway, New York 19, N. Y.

■ 8MM. FILMS and Lionel O Gauge Railroad Equipment. Bought — sold — traded. RIEDEL FILM & TRAIN SERVICE, Dept. MM-1244, 3207 Joslyn Rd., Cleveland 11, Ohio.

■ CINE Special camera, excellent condition, plus one and two hundred foot magazine, wide angle, standard and telephoto lenses, etc., in leather case, to be rented. Detailed information ELdorado 5-2884 or write E. ANDERSON, 11 West 69th St., N. Y. C.

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With the ACL Leader

THE FINISHING TOUCH IN a well edited and well titled film is found in the attractive and interesting introduction and end titles that together make up the current ACL leader.

This ACL film badge of membership is a movie itself — it's animated, both leader and trailer.

League leaders are given free to every member when he renews his membership. They are offered to ACL members at the following prices:

8mm........................50c
16mm........................60c

AMATEUR CINEMA LEAGUE, INC.

420 Lexington Avenue
New York 17, N. Y.

the competitors if the scene is long and that they begin to wander over the non essentials. If you leave the boats, say, then show a closeup of the spectators' faces, you can heighten the drama without allowing the audience the distracting and unwanted relaxation of a general scene. Let your film open with generalities and increase the tempo until a closeup of the competitor's face culminates the action. You will see that some scenes, even in water sports, are slanted, and therefore faster moving; that the subject often races diagonally across the screen, thus changing the shape of your frame. Here the subject becomes master of the frame.

Never allow the lines of your picture to "stratify," except where you deliberately want a flat scene, such as a man sleeping in the sun. Always attempt to have one subject at an angle to the planes of your picture, and, if possible, let that subject be the main one.

The best and handiest way to further your study is in examining modern advertising illustration. Just as good advertising sometimes sells inferior products, so may the judicious framing of our subjects mitigate their essential mediocrity. Perhaps the chief lesson to be learned from modern advertising is that however often a good advertisement is repeated, it is in itself simple. One huge tree trunk, surrounded by indistinct shrubbery, has far more weight, dignity and height than many larger trunks seen from a distance. Even with something near them for comparison, many large trees in a long shot take on the quality of saplings. Repetition within one frame tends to equalize any effect.

In color, the same factors hold, but our task becomes easier. The advancing colors, the reds, and the receding colors, the blues, take their proper place for heightening the screen automatically when we film a pretty face against the sky. Again, a slight angle of vision enhances the effect. Never should the face, or anything else, be stuck in the dead center of the frame.

These things all are a part of composition, but only as it bears on the limitations of the movie frame. Working within limitations is not only the fun but the necessity of any craft. Sculptors no doubt weep because marble will not pour. But a good sculptor need weep about nothing, and so it is with the maker of a good movie.

Practical films

[Continued from page 490]

most, extra power cables must be run in the mine to care for the extra lights needed. Too, fog, dust and oil necessitate the use of rubber garments for the cinematographer and rubber sheeting for the equipment. The film is circulated under controlled distribution among mining concerns and educational institutions.

FACTS ABOUT FABRICS

The film, *Facts About Fabrics,* is designed specifically to bring to the student and layman alike the basic facts surrounding the weaving, processing and final distribution of fabrics. The concise, non technical presentation in the film makes it admirably suitable for teaching women the things to look for in selecting fabrics in the retail market. Questions including the differences in weave, types and contents of fabrics are answered, and care of the garments made from these fabrics is displayed in detail.

The film is available in 16mm. and 35mm. sound on film, running twenty six minutes. It was produced by E. I. Du Pont de Nemours & Co., Inc., Rayon Division, New York City.

DOWN MEXICO WAY

Harry J. Dugan, ACL, of Wynnewood, Pa., has produced an excellent picture of Mexico and its natural beauty. The film, in 16mm. silent Kodachrome, has been prepared for use in giving lectures about Mexico. Mr. Dugan, a listed speaker with the Pan American Association, is preparing a series of lectures on Latin America, *Down Mexico Way* being first in this series.

The film shows such varied features of interest as cathedrals, communal wash basins, cobblestone streets, bull fights, a market day in Pátzcuaro and the beauty of Mexican flowers. Also, Mr. Dugan has filmed startling scenes of the eruption of the Paricutin volcano, under adverse movie making conditions.

During the conferences between President Avila Camacho and two generals of the United States Army, sent to Mexico especially to help in the celebration of the Mexican Independence Day, Mr. Dugan obtained many shots of the president. Also shown in the film is the presidential reception to the entire diplomatic corps in Mexico City, which included ambassadors from the United States, China, Russia and many other major countries. The final sequence of this section of the film includes scenes of Mexico's military forces in the Independence Day parade.

In exposing the film, Mr. Dugan weathered several hurricanes, rainy weather and fog, but he was still able to secure many excellent shots over varied sections of Mexico.

DEHYDRATION

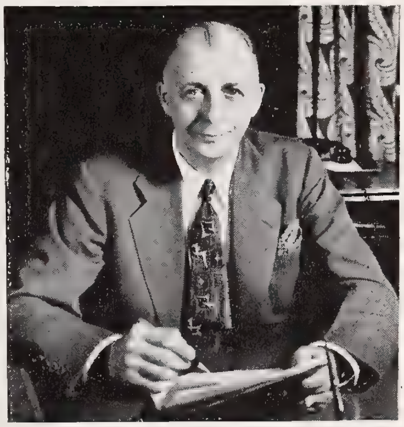
Under the stimulation of pressing war needs, scientific reseachers have developed processes for removing the water content of certain food products in order to save weight, space, containers and transportation facilities. These featherweight foods are processed to keep for long periods. They may be reconstituted readily by the addition of water or other moisture, with but little less of the original food value. A film, *Dehydration,* released by the United States Farm Credit Association, describes this process. Some scenes, laid in dehydration plants, show processing, drying and packing vegetables, eggs, fruits, milks, meats and juices by the various methods employed. The two reel 16mm. and 35mm. sound on film subject is obtainable from the Farm Credit Association, Washington 25, D. C.

News of the industry

[Continued from page 492]

Victor Corporation in 1919 as an assistant in the darkroom, in which capacity he did everything from printing and developing to cleaning the darkroom. His progression has been such that in the sales field he has become one of the most active members of the National Association of Sales Executives organization; sound sales policies that have been his development are widely used throughout the United States.

Hedrich-Blessing Studio



• E. L. Schroeder, Victor general sales and advertising manager.

SVE slidefilms Continuing a 1943 program, making slidefilm subjects available for 35mm. projectors, *Coronet* magazine is again defraying production costs of this enterprise for this year and the next.

The first of the 1944 and 1945 series, available since the first week of October, is *China's Home Front,* to be followed by *The Miracle of Moscow.* The subjects are designed to strengthen lectures and to create a basis for intelligent discussions. The entire series brings many subjects to the projectionist. The cost, for eight sets of slidefilms with manuals, is $2.00, and extra copies may be obtained at one cent

FOR CHRISTMAS
A-to-Z
COLOR TITLE OUTFIT $6.50
for making
KODACHROME
White or Black
TITLES
ON PHOTOGRAPHIC BACKGROUNDS
Outfit includes: A-to-Z Title Maker (12 Alphabets, 1600 Initials) 30 Figurettes in color; Title Frame (7″ x 9″ area) 10 sheets of 8″ x 10″ clear, washable Acetate Film; 6 jars of special Colors (Red, Yellow, Blue, Green, White, Black). 10 Photographic 8″ x 10″ Background Prints; 10 sheets 8″ x 10″ Tracing Paper; Brush and complete instructions. FREE SAMPLE-KIT.
Send $6.50 direct. Order Now for Christmas
A-to-Z MOVIE ACCESSORIES
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THE DANCING PIRATE
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- Victor Sound Projectors for Sale or Rent.
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- Sound and Silent Rental Library.
- Write today for New Lists.
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LIMITED SUPPLY—FILMGRAPH Models JV or JVC Recorder-Reproducers—latest modern method of recording directly on your 16mm film or Miles M-5 blank Safety Film. Use with or without projectors. Write for circular.
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MOVIE MAKERS
FOR CHRISTMAS
On page 497, you will find a coupon that will serve you

16mm SOUND on film
Recording Studio and Editing Facilities
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GEO. W. COLBURN LABORATORY
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MOVIE RENTAL SERVICE
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Projectors, Cameras, Screens Rent & Sale
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SERVICE & REPAIR
On All Motion Picture Equipment
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GUARANTEED USED EQUIPMENT
WORLD FILM ENTERPRISES
630 NINTH AVENUE
NEW YORK, N. Y.
9½ Film Center Bldg. between 44th & 45th Sts. CI 6-0445 35

each, but these must be ordered in quantities of twenty five or more. The series is offered by the Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11, Ill.

The clinic

[Continued from page 488]

cards fall with two queens and a knave together, the scene changes to an ultra closeup in which the faces of husband, wife and charmer have replaced those of the stock characters on the playing cards. By careful transposition of snapshots for the faces that have been cut from the cards, the effect is startling and quite free of any evidence of cutting and pasting.

Adapted composition

Lester F. Shaal, ACL, found in rural Mexico a picturesque tree and an equally picturesque, young country lad. In order to emphasize the lazy comfort of the youngster, he was posed against the tree. By a quick realization that the bent tree trunk would give a comfortable resting place for the idle boy, Mr. Shaal achieved a scene in which the leaning youth and the bent tree are merged in the entire height of the youngster. As if he were a part of it, the boy's contours follow the tree's, yet he appears to be entirely comfortable.

Substitute screen

A. C. Tutein-Nolthenius, ACL, our prime apostle of amateur cinema in Ceylon, has just come up with another handy "invention," born, as is usual with him, by that familiar mother, Necessity. This time it is an emergency screen surface, conceived on the occasion of a recent screening aboard an Allied warship. Sail canvas, stretched taut and smooth over an improvised frame, was the fabric which served Mr. Nolthenius—but any other light colored, reasonably heavy material should do. For the crucial secret of the invention lies in thoroughly wetting your surface once it stands in place. Hundreds of minute water particles serve then as an effective "beaded" screen.

Amateur clubs

[Continued from page 491]

Chicago 28. The Aurora Cine Club has already elected LeRoy F. Wise as president and E. O. Wise as secretary. The latter may be reached at 455 South 4th Street, in Aurora.

Syracuse gets set

The Syracuse (N. Y.) Movie Makers Association—with its plan for building a permanent headquarters shelved until after the war—has moved recently into fulltime club rooms at 466 James Street. Present plans call for the installation of laboratory equipment to handle both negative, positive and reversal development, an auditorium and enclosed projection booth, wired for sound, and a fully equipped editing workroom. A new board of officers, pledged to bring these designs to fulfillment, was recently announced as follows: Roy Felton, president; Archie Rodgers, vicepresident; Elmo Golly, recording secretary; Ned Olney, treasurer; Lisle Conway, corresponding secretary; Roy Panenborg, sound technician. Serving with them on the board of directors are Earl Abbott, Paul Hyland and Maurice Schwartzberg.

New York Eights

Members' films were the order of the evening at the first fall meeting of the New York City 8mm. Motion Picture Club, gathered as usual in the Hotel Pennsylvania. Seen on the club's screen were finished and unfinished pictures by Edward Roesken, Ernest Kremer, ACL, Franco Van Cort and Joseph J. Harley, ACL. *Ceramics*, by Lorin E. Smith, of Long Beach, Calif., was the single guest film of the evening's program. Victor Ancona, ACL, presented an informal report on a proposed special contest in which each member would film his own version of a single basic theme.

New in Massachusetts

An even dozen movie makers became charter members of the Ruggles Camera Club, recently formed unit with headquarters in Roxbury, Mass. First officers include G. Douglas True, ACL, president; Edmund Johnson, vicepresident; Thomas W. Lowell, secretary treasurer. Members' films and a screening of *Incident From Life*, Ten Best award winner by Kendall T. Greenwood, ACL, from the League's Club Library, have comprised early programs. Interested amateurs in the Roxbury area may get additional information on the club from Mr. True, at 177 Ruggles Street, Roxbury 20.

Niedermeyer in Chicago

Erma Niedermeyer, ACL, of Milwaukee, 1943 Maxim Award winner with *Lend Me Your Ear*, staged a "one woman" show of her productions last month at the River Park Field House, in Chicago. Included in her program—besides the Maxim Award winner—were *The Charm of Living, Hold That Lie, Please!, Ducks vs. Hunters* and *It Runs in the Family*. Mrs. Niedermeyer's hosts were the Southside Cinema Club, the Suburban Amateur Movie Club and the Metro Movie Club of River Park, Inc., acting as the Associated Amateur Movie Clubs of Chicagoland.

Talks in Milwaukee

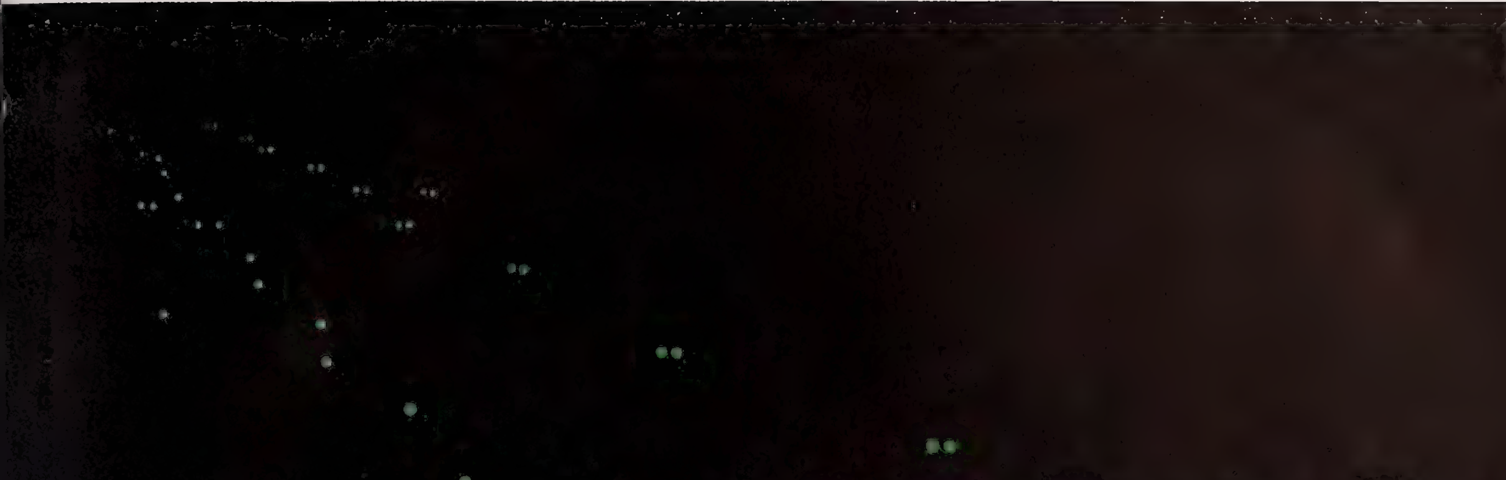
Members of the Amateur Movie Society of Milwaukee, ACL, have heard recently from two experts in their separate fields — composition and the press printing of title cards. A. C. Klein, of the Photo Pictorialists, gave the talk on color composition, illustrating his points—both pro and con—with a selection of his own Kodachrome transparencies. Club member Clarence Behling was the lecturer on press printed titles, the technique of which he demonstrated by hand setting and printing, before the membership, four different kinds of captions. Nine members of AMS journeyed recently to Racine, Wisc., for the final judging of outing films produced at the late joint gathering of the Kenosha Movie Makers Club, the Ra-Cine Club, ACL, and the Milwaukee unit. John R. Kibar, ACL, of the Racine group, took the first and only award, repeating his triumph of last year.

SOF in Philadelphia

Sound films, both in color and in black and white, on 16mm. width, have been featured at late meetings of the Philadelphia Cinema Club, at the city's Witherspoon Building. The local Eastman Kodak Stores gave the first program of such pictures, which included *Eighteenth Century Life in Colonial Williamsburg, Cavalcade of Color, The Dutch Tradition* and *A Man, A Dog and A Gun.* The second program presented *Along The Silk Route, News in the Air, Tarawa* and *Your Ships in Action.*

Rockford rambles

Members of the Rockford Movie Makers, in Illinois, took a trip recently to some of America's Pacific island possessions of prewar days, via 16mm. sound Kodachrome productions sponsored by Pan American Airways. These were *Treasure Islands of the Mid Pacific* — covering Midway, Wake and Guam—and *The Philippines and China Seas*, ranging from Luzon across to Portuguese Macao and Britain's Hong Kong. *Icecapades*, filmed in Chicago by B. C. Norman, and *Memphis Belle*, the famous O.W.I. Kodachrome "short" on an 8th Air Force Fortress, were presented at a later gathering.



These faint green dots are all you see where Kodak super films are made

But actually this is what is going on

These faintly luminous buttons . . . two marking a person, one a machine . . . are all you see in the "spooling rooms" at Kodak Park where Kodak's super films are wound on reels.

ENTERING one of the super film spooling rooms, you pass through a series of "light locks." As the last heavy curtain falls, you stand in tomb-like darkness . . .

The more sensitive the film to light, the more nearly absolute must be the darkness protecting it. Kodak's super films are sensitive almost beyond belief.

A low voice murmurs in the dark, "Watch out . . . watch out." Then you see a tiny green glow, like radium . . . two of them . . .

That, you are told, marks a person. One glow would be a machine. Then you realize that the room is eerie with the quiet movements of people and machines.

The people have learned to work by touch. "In training," in the light, they school themselves by describing aloud what they are doing . . . action by action. Thus:

"Pick up reel. Am I feeling the flange with my finger tip and the edge of the paper with my thumb? . . . Take off rubber band. Did I take it off downward?"

On and on like that. Ask one of them in the darkroom—in the room, for example, where Kodak Aerial Film is being spooled—how she likes this work. She answers, "I like it better than anything else. I know how important it is."

The Army and Navy get much of their information about the enemy from aerial photographs. With Kodak's super films, daylight pictures are made from as high as 40,000 feet . . . night pictures, by the light of flash bombs, from as high as 20,000 feet.

Amateur snapshooting always benefits from the continuing research and manufacturing skill which produce Kodak's super films. Kodak Super-XX Film, for snapshots at night, indoors, and for pictures under bad lighting conditions, is an excellent example of this. It is spooled in rooms exactly like those described above.

Another is Kodak Verichrome. Though less sensitive, and handled under red instead of green light, it is nevertheless turned out under constantly refined methods that make it the most reliable of all films for your everyday pictures.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

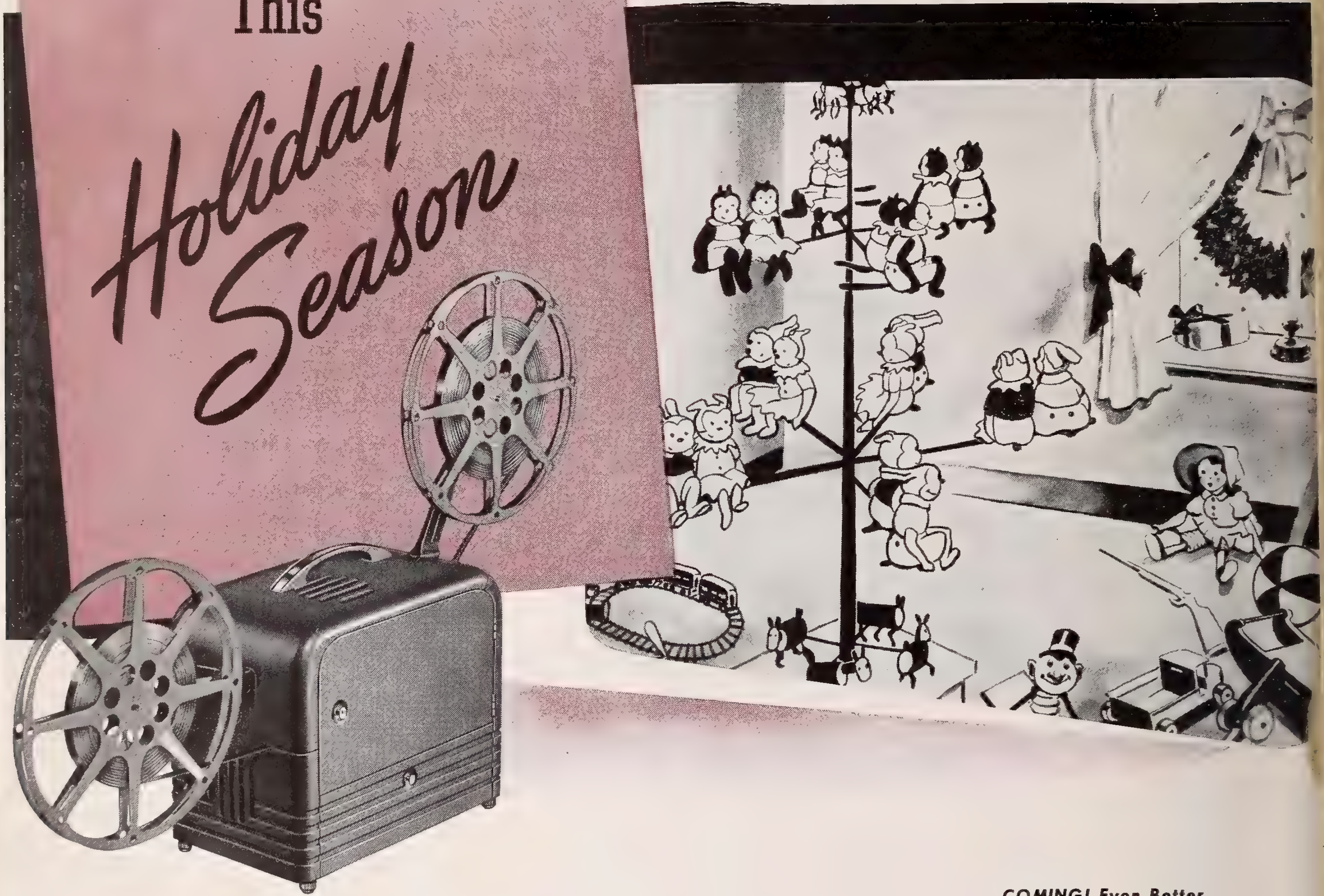
Kodak
Kodak Verichrome
Verichrome
Kodak
Kodak Super-XX
Kodak Super-XX

REMEMBER RED CROSS WORKER ESTHER RICHARDS?—how she was badly injured in the bombing of a hospital ship while caring for American wounded?—how she asked to be sent again to the front—was killed on duty at Anzio beachhead? A stern example to us at home. BUY MORE WAR BONDS.

Serving human progress through photography

How to Be a Popular Host

This *Holiday Season*



HERE'S how you can give a Christmas party which your guests of all ages will *love.* Entertain at home, or in your church or elsewhere, with a *motion picture program* that's in tune with the season.

Your Bell & Howell dealer will gladly help you choose sure-fire hit films from the vast resources of the B&H Filmosound Library . . . jolly Christmas cartoons, nativity films, thrilling winter sport pictures . . . whatever you prefer.

If you have a Filmosound, or if your dealer can rent you one, select a program of 16mm. *sound* films. But if the Filmosound you intended to get has gone to war instead, let Filmosound Library provide you with a fine program of silent films. Rental rates for films of either type are moderate, and the dividends in audience delight are huge!

Demand for Christmas films is great. So make your reservations *now.* See your B&H dealer or send the coupon *today.*

Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

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Filmosound Projectors, when again available for home use, will be even better than before. Embodying combat-tested principles resulting from our war-accelerated research and engineering in OPTI-ONICS, they will set new high standards in 16mm. sound film reproduction.

That the Christmas Spirit shall never die, buy more WAR BONDS

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7143 McCormick Road, Chicago 45
Please send me information about films for Christmas parties. They will be shown on a
......16mm. sound; ......16mm silent;
......8mm. projector.

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